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No. 59

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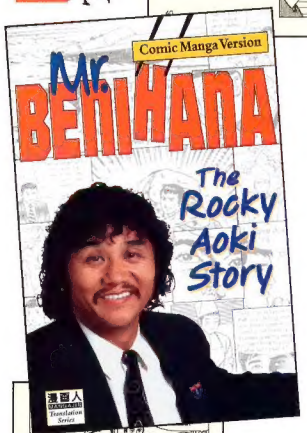

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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PUBLISHER'S NOTE

Readers who have been with us for a while recognize the character on the cover of this issue as the *Mangajin* "mascot." When we were developing the prototypes for *Mangajin* back in the late 1980s, we realized that we had to overcome some perception problems. People who know even a little about Japan are generally aware that manga have a reputation for being heavy on sex and violence, with little redeeming social value. While that may be true of some (most?) manga, the medium/market is huge, and there are also plenty of manga which are well-crafted stories (or gags) by talented writers and artists. Our intent was to select material from that end of the spectrum, but we needed to communicate somehow the fact that this magazine was not a manga-trash fantasy fanzine.

Using *ukiyo-e* prints as a basis for the covers seemed to provide a partial solution. Not only are the prints visually appealing, they convey a sense of "culture," and they also incorporate a graphic style remarkably similar to that of manga—heavy outlines, a two-dimensional drawing style, etc.).

The character on the cover of this issue is a portrayal by Sharaku of the actor Ichikawa Ebizo as the character Takemura Sadanoshin. Sharaku is something of an enigmatic figure who was drummed out of the 18th-century Japanese art world after a career of only 10 months. His unique style and the raw honesty of his drawings are cited as reasons for his artistic demise, but those are perhaps the qualities that make his work seem so alive, even today.

A final note of correction: In the last issue, I mentioned our recent move, and gave the new address, but due to a time-space warp which occurred during printing, our new zip code was mistakenly given as 30309; the correct zip is 30318.

Vaughan-Pratt Simmons

Coming Up in Issue No. 60

The Quest for "My Home": What kind of home does today's Japanese family want? Will they ever get it?

Computer Corner: Japanese computers can get confused when there are several kanji that have the same reading. The results can be hilarious.

Manga

- *Kaji Ryūsuke no Gi*: Youthful, politically idealistic Kaji has to get his personal affairs in order before the election starts.
- *Hana no Kakarichō*: Episodes from the saga of one salaryman's quest for "My Home."
- *Dilbert*: Read about this icon of American corporate humor in Japanese.

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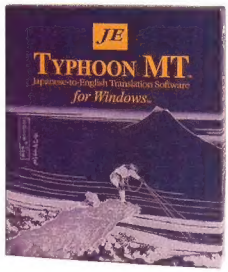

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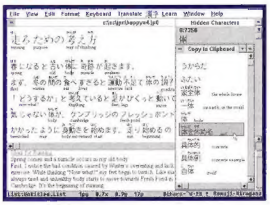

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*
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Polite enough?

Has anyone ever expressed concern over the fact that almost all manga [in *Mangajin*] seem to be Politeness Level 2? This makes sense given the settings in which they take place, but I am just curious. If a rookie is reading the manga, don't all the PL2 situations tend to lead one astray? PL3 is referred to in the explanation of politeness levels as the "safe" version.

CARL PLUMLEY
Seattle, WA

It's true that using PL2 ("plain/abrupt") speech in an inappropriate setting can cause embarrassment. On the other hand, in order to get a feel for how the various politeness levels in Japanese are actually used, it's good to see them in action, and that's where Mangajin *can be valuable. We would hope that, guided by our notes (including the Politeness Level rating number given for every sentence), readers will come to better understand the types of situations in which various politeness levels are used. This does, however, take some time, and you won't get the complete picture from just one or two issues of* Mang.jin. *(Note from Publisher: This is a good reason to subscribe—one year's worth of* Mangajin *gives a good sampling of various types of speech and social settings.)*

We do take politeness levels into consideration when selecting manga, and we attempt to provide a cross-section in every issue, but sometimes we go for the better stories at the expense of linguistic variety or representativeness.

Incidentally, our new feature manga, Kaji Ryūsuke no Gi, *contains as much PL3 ("ordinary polite") speech as it does the more informal PL2.*

Spam Senryū

I don't speak Japanese, but I love reading your magazine to learn about culture. You've mentioned that some Japanese people read *Mangajin* to learn English and American culture. I want to share with all of your readers, and in particular your Japanese fans, the pleasure, mystery, and subtle cultural understanding I and many others have gleaned from the international Spam haiku page, which is to be found on the World Wide Web at: `http://www.naic.edu/~jcho/spam/sha.html`.

BILL FISHMAN
Los Angeles

We agree that our Japanese readers might be interested (perhaps frightened) to learn how popular writing senryū *(humorous haiku) has become outside Japan. This issue's Senryū column (page 62) presents some future classics.*

As always, we welcome submissions (Spam-related or otherwise) for our regular Senryū column.

Websites of the moment

Hoping to experience Japan as an English teacher? Here are some sites to help you find a job. The Japan Exchange and Teaching Program, a government-run operation that places foreigners in Japanese public schools to assist native teachers, has an official web page—

http://www.nttls.co.jp/infomofa/et/general/index.html

—and an unofficial one:

http://wacky.ccit.arizona.edu./~susd/jet.html

Both are informative, as is the site *O-Hayo Sensei*, which contains job postings for independent English schools all over Japan:

http://www.wco.com/~ohayo/

K. & S. Kitao's Teaching English in Japan page has even more handy links:

http://www.ling.lancs.ac.uk/staff/visitors/kenji/teij.htm

BLOOPERS

Classroom ornithologist

Each student at the high school class I was visiting had prepared a question to ask me in English. One student asked, "What is the symbol of America?" I explained that it's the eagle, but judging from the sea of blank stares, it seemed that the word "eagle" had yet to appear in their textbooks. I tried to explain it in Japanese, but instead of saying *washi* (鷲, "eagle"), I said *waki* (脇, "armpit"). A chorus of snickering told me that something was amiss in my interpretation. Failing to get the meaning across in either English or Japanese, I resorted to my final option—miming. Tucking my thumbs into my armpits, I began to flap my folded arms like a bird. The students, however, all thought that I was pointing to and displaying my armpits. Thus, the notion of the symbol of America being the armpit was further embedded in their young minds. *Gomen*!

JIM HAWE
Saitama-ken, Japan

Red-bean riddle

Not long after arriving in Japan, I wandered onto the basement floor of the local Sogo department store. Admiring the counter display of delicious-looking Japanese confections, I decided to try out my Japanese and ask a question. I went up to the sales assistant, pointed to one of the cakes on the shelf, and confidently asked *"Unko ga haitte imasu ka?"* She didn't answer and gave me a strange look. Later, I was utterly mortified when some Japanese friends explained (after rolling around on the floor from laughter) what I had asked. Instead of asking if there was *anko*—sweet red-bean paste—inside I asked if there was *unko* ("feces") inside. I didn't go back to Sogo for some time. *Unko,* indeed!

DENNIS MURPHY
Ehime-ken, Japan

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Several years ago I prepared a list of "recommended books about Japan" for the American Booksellers Association trade show. In it I gave several reasons bookstores not only should carry more books about Japan, but should put them in a separate "Japan" section: (1) Japan is of strategic importance to America's economic and cultural future; (2) people interested in one aspect of Japan often explore other, related areas, like the businessperson who needs to know about language and lifestyle; (3) as with potato chips, you can't "buy just one"! Over time, went my pitch, the bookstore offering a broad selection of books about Japan would develop a loyal following and a constantly improving, profitable inventory. Among the 60 or so books I recommended were Stone Bridge Press books, but also books from other publishers, including the large New York publishers whose interest in Japan lasts only as long as the latest sushi and samurai craze. • Alas, go into any general bookstore today and you will find books about Japan harder to find than ever. The economic war is over, and we won, so who cares? Or at least that appears to be the common American sentiment. Language recruitment is down. And with the yen so high, few Americans can afford to go and be tantalized by Japan's rich offerings of food, culture, and city life. • No one needs to tell readers of this magazine how wrong-headed and dangerous this new level of disinterest is. But just because you can't find your needs served by your local superstore, don't despair. Good books about Japan continue to appear in substantial numbers: new fiction in translation, language guides, art books, travel literature, and on and on. They are available in specialized bookstores and now, thanks to the Internet, on your very own desktop (we're at **www.stonebridge.com**). I encourage you to actively seek out the books you want, and not

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accept only what the average bookstore is willing to offer you. During this period of dormancy, it's up to readers like you to stay informed and up to date, so that when Japan comes roaring back (as it will), some of us will be around to explain to other Americans what hit them!

Peter Goodman
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Yo! Please, Baby, No Fat

Finally, a dairy product that satisfies the discriminating tastes of housewives and members of organized crime syndicates alike. Morinaga's milk drink, *Ohikae Nasutte* (おひかえなすって), provides more protein and calcium than whole milk, but with half the calories and almost no fat. Insufficient calcium is one of the few weaknesses of a traditional Japanese diet. Choices of dairy products are limited, so whole milk is one of the only options available for the calcium-impaired. Morinaga has aimed this product mainly at young women who need calcium, but who also want to watch the calories.

So what does all of this have to do with organized crime? It's in the name. *Ohikae nasutte* (おひかえなすって) is a slang expression with a double meaning. Simply put, *hikae* comes from the verb *hikaeru* (控える), meaning "prepare and wait (stand by)," or "cut back/moderate." *Nasutte* is an archaic variation of *nasatte*, the *-te* form of the verb *nasaru* (honorific equivalent of *suru*, "do"). With the addition of the honorific prefix *o-*, *ohikae nasutte* means "please prepare to listen (to what I am about to say—I will now introduce myself)," and is followed by a stylized, "pre-formatted" spiel about the speaker's background. The phrase is used by members of a certain segment of Japanese society which traditionally includes *yakuza*, street vendors, racketeers, quacks, and the like. *Ohikae nasutte* is used when introducing oneself or paying one's respect to another member of this special society. Of course, when saying *ohikae nasutte*, one must strike the appropriate pose—the same pose the cow on the carton has assumed. Unless you happen to be among those who honor the code (a bunch of intimidating Japanese guys with full-body tattoos), doing the *ohikae nasutte* bit is usually good for a laugh.

Since this is a super-low-fat, low-cal lactic treat, the cow addressing us with "*ohikae nasutte*" is making a pun with an alternate meaning of the verb *hikaeru*: "cut back." In other words, please cut back on the calories (like the cow says) and drink *Ohikae Nasutte* instead.

On this poster, Japan's most lovable loser, Tora-san of the movie series *Otoko wa Tsurai yo*, strikes an *ohikae nasutte* pose as he introduces himself with the stylized speech.

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Politics in Japan: The Art of Connection

Traveling with the re-election campaign of Diet member Ono Kiyoko, political scientist Robin LeBlanc learned that the noisy traditions of a Japanese political campaign all boil down to one thing: making a connection.

Four months into my study of Ono Kiyoko's 1992 re-election campaign for her seat in the House of Councillors, I found myself in a crowd of Japanese men and women on a sort of platform in the middle of a plaza at Tokyo's Shibuya Station. We grabbed familiarly at each other's arms, balancing ourselves, reassuring each other of our presence. We swayed in the late July heat and a humidity that seemed to compress the lungs. Loudspeakers worked the plaza from several sides, with music and advertisements creating the usual background hum. But on this night, the ordinary din was surmounted by noise blaring from soundtrucks of several competing politicians.

My memories can hardly sort one sound from another: They are all noise—noise pushing us backward and forward in the thick, thick air. But in the midst of the confusion, my group looked to one sound truck and one set of suited politicians with white-gloved hands. We looked up at Ono Kiyoko, our woman candidate surrounded by men in the center of the truck platform, and out to those around us. We asked each other: Would we be disappointed tomorrow?

*When Ono's sound truck began to pull away, I clambered as high on my rock as I could. I waved and screamed "*Ganbatte, ganbatte, ganbatte Ono-sensei!*" She was crying and thanking her supporters again and again, but as I screamed, she caught my eye, and over her microphone, over all the other clash and bang of that unbearable July evening, I heard my name. "*Arigatō Robin! Arigatō Robin!*" Those two words crumbled the last bit of my impartial scholarly facade. Tears streamed down my face as Ono left the plaza. The next evening she won her second term in the House of Councillors by the skin of her teeth. Despite all my pretensions as a foreign observer, I had wanted her to win.*

Most foreigners in Japan have seen and heard sound trucks (large vans with loudspeakers mounted on top) like Ono's in the streets of the towns where they live. Many Westerners shake their heads at the

• grab = つかむ *tsukamu* • grabbed at each other's arms = 腕を組み合った *ude o kumiatta* • din = 騒音 *sōon* • impartial scholarly facade = 偏らない学究的な建て前 *katayoranai gakkyū-teki na tatemae*

politicians' white gloves and the artificial voices of the uniformed *uguisu* (鶯, "nightingale") girls, professionals at announcing a candidate's name from PA systems. These loudspeaker shows hardly seem to provide a chance for intelligent policy debate. Why do the Japanese put up with this, foreign observers wonder. What kind of politics is this?

In truth, these public sound truck performances, known variously as *gaitō enzetsu* (街頭演説, "street oratory") or *yūzei* (遊説, "election canvassing/stump speaking"), are seldom a way for a politician to distinguish himself or herself from others in terms of policymaking preferences or skill. Anyone anticipating the sort of platform-defining comments ("Read my lips, no new taxes") conveyed in media events in major American elections would be sorely disappointed by the content of the short speeches, or *aisatsu* (あいさつ, "greetings"), offered by the politicians atop their trucks. Little or nothing is said that is even catchy, let alone controversial. Moreover, Japanese voters know as much. Even when they stop to see the spectacle, they do not expect it to reveal much about their policy options at the ballot box.

Nevertheless, with a trained eye, the non-Japanese observer can come to learn a lot about Japanese politics. We may miss important parts of the Japanese political display if we view it through Western preconceptions.

In English, we are often used to hearing politics referred to as the "art of compromise," but we usually do not consider the cultural biases contained in the expression. In ideal terms, art-of-compromise politics is a world of tough-minded individuals with strong, distinct opinions who alter each other's convictions by banging heads in a good-natured but adversarial relationship.

Japanese politics, on the other hand, would be much better characterized as the "art of connection," and it is the difference between "compromise" and

". . . for reasons both structural and cultural, the Japanese politican is not rewarded for the capacity to stand against all comers—quite the contrary . . ."

Scenes from a campaign: Perched high atop a campaign sound truck, Ono basks in the praise of prominent local supporters (*top*); Ono presses the flesh (*right*); Ono's popularity among middle-aged women proved key to her re-election (*left*).

"connection" as the primary goal of politics that can trip up the foreign observer of Japanese elections.

For reasons both structural and cultural, the Japanese politician is not rewarded for the capacity to stand against all comers—quite the contrary. In fact, a Japanese politician who cannot blend in well with others in his or her party cannot expect to achieve anything in a world where personal acquaintances and informal networks of obligation are the keys to power. The sound truck show fails to show off a politician's skill at rational debate because it is designed to fulfill an entirely different mission: demonstrating the depth of a politician's connection to those around him or her.

By the time Ono appeared before the Shibuya crowd, nearly everything she could do on her own behalf to win another term had already been done. Actually, most of it had been done months earlier—even before the 18-day campaign period allowed by law officially began—and much of that work consisted of building networks of favor and obligation with other politicians and their supporters.

Ono spent months building the "thank-you networks" that her supporters and I embodied for her at the Shibuya plaza because such networks are the cultural cement of a Japanese politician's organizational structure. Once Ono has done something important for me and I have done something important for her, we are linked by a sense of reciprocity; we have a sort of loyalty. At events like the one outside Shibuya station, Ono appears publicly as the sort of person who can incur and fulfill obligations with other interesting and attractive people, demonstrating that she is worth a voter's loyalty.

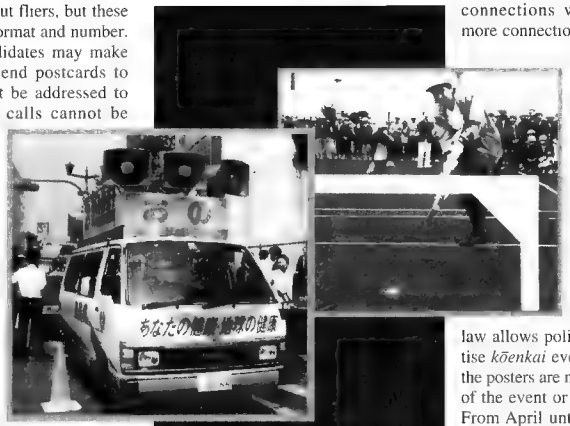
Japan's extremely restrictive campaign laws reinforce the emphasis on campaigning through networking. A candidate has few means to distinguish him- or herself from the crowd of office-seekers. The official campaign period is just over two weeks long, and door-to-door visits and most uses of the media are off-limits. Candidates may display posters of themselves, but during the campaign period they can only be hung in designated poster sites, right along with the posters of any other candidates for the same position, all of the exact same size and shape. Candidates may not use paid advertising. They are given free time for talking-head presentations on public television, but everyone who runs for office, no matter how unlikely his or her success, has exactly the same opportunity. (In fact, scores of people with no chance to win an election often declare their candidacy simply to have the opportunity to air their views on TV.)

• atop = ～の上の 、 *no ue no* • controversial = 議論の的になる *giron no mato ni naru* • art of compromise = 妥協術 *dakyō-jutsu* • adversarial = 敵対的な *tekitai-teki na* • reciprocity = 相互扶助 *sogo fujo* / 相互依存 *sōgo izon* • office-seeker = (選挙の) 候補者 *(senkyo no) kōhosha* • talking-head = (テレビ語) アクションがなく、話者の顔だけが画面に出ている状態 *(terubi-go) akushon ga naku, washa no kao dake ga gamen ni dete iru jōtai*

Candidates may pass out fliers, but these are strictly limited in format and number. Finally, although candidates may make telephone calls and send postcards to voters, the cards must be addressed to specific people, and calls cannot be randomly dialed.

Aside from name recognition gained in other arenas (Ono, for example, won an Olympic medal for gymnastics in the 1960s), candidates must rely heavily on word-of-mouth support, a strategy that means *connection* is everything. Even the lists of addresses and phone numbers candidates can use during the official campaign period come from influential people connected to their campaigns. Some political parties have natural ties to organizations that can provide these name lists. The Japan Communist Party and the former Japan Socialist Party have long relied on their ties to labor unions who supply workers as possible supporters. The Kōmeitō (or Clean Government Party, now part of the New Frontier Party), has successfully used its ties to a religious organization (the Sōka Gakkai). Liberal Democratic Party (LDP) politicians such as Ono have to build their connections by networking among organizations such as those of small businessmen, farmers, and other politicians who hold offices at lower levels of government or in the other house of the Diet.

This crucial connection-building actually occurs long before the campaign period. As much as six or seven months before the opening of the campaign period, Ono and other LDP members who wanted to run for the House of Councillors visited the offices of potentially friendly politicians of the same party, gently making their aspirations known. By April of 1992, Ono's staff had moved out of its tiny office to a three-story building that became the headquarters of Ono's *kōenkai* (後援会, "political support association"). In July, because electoral regulations prohibit *kōenkai* from functioning during an official campaign



At right, Ono demonstrates her skill at gateball; the sound truck (*left*) bears Ono's camapaign slogan on the front: *Anata no kenkō, chikyū no kenkō* ("Your health, the earth's health").

period, the organization became the "election headquarters," and the focus changed from building connections to publicly demonstrating them.

By law, the *kōenkai* could not engage in "campaign" activities. It could not publish newsletters asking for a vote for Ono, for example. However, the *kōenkai* could and did devote itself to making Ono better known on several levels. In mid-April, the *kōenkai* held a *jimushobiraki* (事務所開き, "office opening") party with well over a thousand guests. Most who came had been contacted by *kōenkai* workers from lists of previous Ono supporters, the rolls of other organizations that *kōenkai* workers represented, and the membership lists of the *kōenkai* of friendly politicians. Many of those who came to enjoy the good cheer and hospitality also brought envelopes filled with congratulatory cash, and after eating and drinking at Ono's establishment, they carried away the obligation to drum up a few more connections who would have a few more connections of their own. The cash and connections were used over the next few months to sponsor "Get Behind Ono" events in various neighborhoods throughout the far-flung Tokyo prefecture.

Although they cannot openly ask for votes, politicians are in many ways less legally hamstrung at this time than during the official campaign period. The law allows politicians to liberally advertise *kōenkai* events on posters as long as the posters are not hung too far in advance of the event or left up following its end. From April until July, therefore, a chief concern of the *kōenkai* headquarters and branch leaders of the organization was gathering cash to print, hang, and remove posters as scheduled events came and went.

Like official campaign events such as the Shibuya *gaitō enzetsu*, *kōenkai* events place much more importance on connection than policy pronouncements, but prior to the campaign period, lush settings and varied entertainment are used to foster esprit de corps among Ono followers who will be called on to show up for her during the official campaign period. For example, Ono had strong support from a member of the House of Representatives with a tightly knit group of female supporters. He sponsored special evening events where entertainers or famous speakers were paired with appearances by Ono and other politicians.

In return for dinner, entertainment, and a chance to see how well connected their elected officials were, attendees at these events supplied their names and addresses, as well as the names and addresses of acquaintances who lived in the district, to the staffers of the Ono campaign. These lists of addresses were Ono's *meibo* (名簿), or list of contacts for phoning, sending postcards, and getting out the vote. As one of Ono's powerful *kōenkai* leaders told me, a politician's *meibo* is his or her most important resource.

After the beginning of the campaign period, the more elaborate touches of *kōenkai* events were no longer legally

• arena = 競技の場 *kyōgi no ba* / 活躍の舞台、世界 *katsuyaku no butai, sekai* • congratulatory cash = 祝い金 *iwai-kin* / 祝儀 *shūgi* • far-flung = 広範囲に渡る *kōhan'i ni wataru* / 地理的に広い *chiri-teki ni hiroi* • hamstrung = 拘束されている *kōsoku sarete iru* • esprit de corps = 団結心 *danketsushin*

possible. In a sense, however, the campaign just moved from entertainment halls to the street. Much like an American politician, Ono would stroll the streets flanked by supporters, shaking hands with any willing onlookers. But in Japan, where bows are customary and handshakes are unfamiliar, her move had a different meaning. A handshake from an American politician implies equality—the banter of two strong individuals who cheerfully agree that politics is the "art of compromise." A politican's handshake in a world of bows, however, is a display with a certain extremity. Sometimes embarrassed men and women even blushed and waved Ono away without taking the proffered hand. However, by making the awkward move of touching people she would not have touched if she knew them in ordinary circumstances, Ono could portray an extraordinary desire to be linked—connected—with those around her. Even the most reluctant of handshakers had to acknowledge her example of braving the tendency of social forces to separate human beings from each other.

By the time the campaign had reached the plaza at Shibuya Station on the last Saturday before the vote, Ono was able to attract a crowd of campaign workers who had come to her office as representatives of other politicians, companies, or organizations, and supporters who had wound up in the Ono camp through a trail of connected *kōenkai*. On the soundtruck with her were politicians ranking from foreign minister to ward assemblyperson, who said little but, by their presence, demonstrated their connection to Ono. Many speeches were made; none were remarkable. Nevertheless, careful observers could have walked away with important information, since the art that enables a candidate to pull off a prominent plaza display is the same one that will later help her navigate the complicated system of connections at the heart of Japanese policymaking.

In my months as a campaign observer, I had been tempted, as many Americans would likely be, to think a more "substantial" policy debate would improve Japanese electoral politics. By the time I arrived at Shibuya Station, however, I had come to see the speeches as only the smallest, perhaps least important part of the campaign ritual. After sharing tea and sweat and jokes with friends of Ono's friends, I was linked to a human chain that made standing back from the hopeful, swaying crowd at Shibuya impossible.

Many foreigners and, indeed, many Japanese rightly rue the shallow level on which most public political discourse occurs. Nevertheless, when we look at them with more open minds, positive lessons also come from the sound-truck spectacles. Even when we see it as the "art of compromise," politics is finally a cooperative venture, and building human connections between the elected and the electors is, after all, a chief aim of democratic politics.

***Robin LeBlanc** is assistant professor of politics at Oglethorpe University in Atlanta.*

• flanked by = ～を両側に連れて ～*o ryōgawa ni tsurete* • proffered = 差し出された *sashidasareta* • onlookers = 傍観者 *bōkansha* / 行きずりのひと *ikizuri no hito* • ward assemblyperson = 区会議員 *kukai giin* • ritual = 儀式 *gishiki* • rue = 嘆く *nageku*

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加治隆介の議

Kaji Ryūsuke no Gi

Kaji Ryūsuke's Agenda

by 弘兼憲史 **Hirokane Kenshi**

Scandals, deception, infighting, gridlock—business as usual for politics in Japan. The artist Hirokane Kenshi (the well-known creator of *Kachō Shima Kōsaku* and artist of the series *Ningen Kōsaten*, both featured in earlier issues of *Mangajin*) approaches this inexhaustible subject from the inside with his latest solo project, *Kaji Ryūsuke no Gi*.

Kaji Ryūsuke, the 39-year-old second son of a powerful politician, is from Kagoshima on the island of Kyushu. A graduate of the prestigious University of Tokyo, he has built a successful career as an elite salaryman at one of Japan's foremost corporations. Becoming a politician like his father, Kaji Motoharu, is the farthest thing from his mind. Talented, confident, and hotheaded (one colleague compares him to a "wild thoroughbred"), he evokes both respect and censure from those around him.

Ichinoseki Ayumi is an employee under Ryūsuke. She is also his lover.

Kaji Yukiko, Ryūsuke's wife, lives at the Kaji family home in Kagoshima in order to be with their son who attends the elite prep school La Salle.

Yamamoto Makio is secretary-general of the Nishikie club, Kaji Motoharu's political support group in Kagoshima.

Shortly after the story begins, Ryūsuke and Ayumi are awakened (post-lusty encounter) in their Tokyo hotel room by Ryūsuke's beeper; his office had received an urgent call from his wife in Kagoshima. The news is grim: driving home after a long day of campaigning in Kyushu, Ryūsuke's brother had fallen asleep at the wheel and his father was killed instantly in the crash.

Ryūsuke rushes back to Kyushu. His brother dies in the hospital, but not before imploring Ryūsuke to carry on the family's political tradition for the sake of their father's memory—and for the country.

At the funeral, the prime minister himself (a longtime friend of Kaji Motoharu) asks Ryūsuke to run for office. With scandals wearing down the party's popularity, only someone with the powerful Kaji name can win the Kagoshima race. The party can't afford to lose that crucial district if it hopes to retain the leadership of the Diet. Even so, Ryūsuke refuses the prime minister to his face—a shocking thing, indeed.

Ryūsuke returns to Tokyo. Having read some of his father's memoirs, for the first time he begins to respect his father as a politician. Although accused of being involved in a scandal, it looks as though he was simply made the scapegoat in order to protect the prime minister.

The plot thickens—a politician from the prime minister's cabinet makes a racist comment while visiting the US, and although he claims he was misinterpreted, it has weakened the party's position. If Ryusuke doesn't run for office, the party is doomed. Ryūsuke's lover, meanwhile, tells him that she is pregnant and wants to keep the baby. We pick up the story a few days later as Ryūsuke meets Yamamoto in a Tokyo coffee shop.

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いらっしゃいませえ
1
あ 隆介くん ここです！
2
や！ こりゃどうも 山本さん
3
すみません お仕事時間中 お呼び出し いたしまして
いえ
いつ 鹿児島から出て こられたんですか？
4
昨日です！ 今日は是非 隆介さんを 説得しようと 思いまして …
5
おっと いきなり 不意打ちを くらわされ ましたね ハハハハ
6

1 **Waiter**: いらっしゃいませえ。
Irasshaimasē.
welcome
"Come right in!" (PL4)

- *irasshaimase* is a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home or customers to one's place of business.

2 **Yamamoto**: あ、 隆介くん。 ここ です!
A, Ryūsuke-kun. Koko desu!
(interj.) (name-fam.) here is/are/am
"Oh, Ryūsuke. I'm over here." (PL3)

- Yamamoto, as a longtime family friend and a generation older than Kaji, addresses Kaji here by his first name plus the polite but relatively familiar *-kun*. Below, as he begins trying to persuade Kaji to run for office, he switches to the more polite and formal *-san*.

3 **Kaji**: や! こりゃ どうも、山本さん。
Ya! Korya dōmo, Yamamoto-san.
(greeting) as for this (emph.) (name-hon.)
"Ah! Hello, Mr. Yamamoto." (PL3)

- *ya* or *yā* can be used as an informal "hi/hello" by male speakers.
- *dōmo* is actually only an intensifier, but its use with expressions of apology, thanks, and greeting has made it an all-purpose shorthand for those same expressions. It can be either formal or quite informal as suits the occasion. *Korya dōmo* (or the uncontracted *kore wa dōmo*) are common variations.

4 **Yamamoto**: すみません、お仕事 時間 中 お呼び出しいたしまして。
Sumimasen, o-shigoto jikan -chū o-yobidashi itashimashite.
(apology) (hon.)-work hours during (hon.)-call/summon out-(cause)
"I'm sorry to have asked you to come down here during working hours." (PL4)

Kaji: いえ。いつ 鹿児島 から 出てこられた んですか?
Ie. Itsu Kagoshima kara dete korareta n desu ka?
no when (place name) from came out (explan.-?)
"Not at all. When did you come up from Kagoshima?" (PL4)

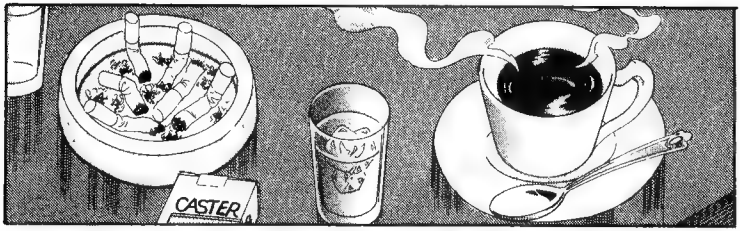
- *sumimasen* can be a polite apology or thanks depending on the context.
- the suffix *-chū* means "during/in the midst of," so *shigoto jikan-chū* = "during work hours."
- *o-yobidashi itashimashite* is the *-te* form of *o-yobidashi itashimasu*, a polite PL4 humble form of *yobidasu*, from *yobu* ("call/summon") and *-dasu*, which implies the action takes place in an outward direction → "call out/away [from something]." The *-te* form is often used to state the cause/reason for what comes next in the sentence, but in this case the syntax is inverted and it is stating the cause/reason for his apology.
- *ie* is a shortened *iie* ("no"), often used like "not at all."
- Kagoshima is the name of a major city and a prefecture in southern Kyushu.
- *dete korareta* is the past form of *dete kororeru*, a PL4 honorific form of *dete kuru* ("come out"). From the perspective of the city, *dete kuru* is used to speak of someone traveling from the country to the city; in the case of Tokyo, "country" includes any regional city.

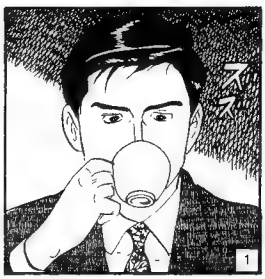
5 **Yamamoto**: 昨日 です。今日 は 是非 隆介さん を 説得しよう と 思いまして。
Kinō desu. Kyō wa zehi Ryūsuke-san o settoku shiyō to omoimashite.
yesterday is today as for by all means (name-hon.) (obj.) shall persuade (quote) think/thought
"Yesterday. And today I intend to persuade you no matter what it takes." (PL3)

- *settoku shiyō* is the volitional ("let's/I shall") form of *settoku suru* ("persuade").
- *to* marks *zehi Ryūsuke-san o settoku shiyō* as the specific content of his thoughts.
- *omoimashite* is the *-te* form of *omoimasu*, the PL3 form of *omou* ("think"). The *-te* form is again used to indicate a reason—his reason for asking Kaji to see him.

6 **Kaji**: おっと、 いきなり 不意打ち を くらわされました ね。 ハハハハ。
Otto, ikinari fuiuchi o kurawasaremashita ne. Ha ha ha ha.
(interj.) suddenly/abruptly surprise attack (obj.) was fed/given (colloq.) (laugh)
"Whoa, you hit me with a surprise punch right off the bat. Ha ha ha ha." (PL3)

- *otto* is an interjection used when a person is caught off guard and suddenly realizes he needs to be careful lest he make a mistake/put himself in danger/get in trouble.
- *fuiuchi* refers to a "surprise attack/ambush," and *fuiuchi o kurau* (or *kuu*, literally "eat," very informal) is an expression for "be ambushed" or "be attacked when one's guard is down." *Kurawasaremashita* is the PL3 past form of *kurawasareru*, the causative-passive form of *kurau*.


CASTER


ズズ
1

お願いしますよ！
次の選挙には是非
立候補して下さい！
隆介さんが立たなければ
30年間維持してきた
加治元春の地盤は
崩壊します
2

私は自分が
政治に向いている
とは思えません
3

向き不向きなんて
本人にもわからない
もんですよ
私自身今の自分の
職業が本当に
合っているのかどうか
50年経った今でも
疑問なんだ
4

隆介さん！
今や鳩村内閣は
内外の状況からみて
どうも危ない
このままでいけば
秋には解散
総選挙でしょう
5

1 **Sound FX**: ズズ
Zu zu (sound of sipping coffee)

2 **Yamamoto**: お願い　します　よ！　次の　選挙　に　は　是非　立候補して下さい！
O-negai　shimasu　yo!　Tsugi no senkyo　ni　wa　zehi　rikkōho shite kudasai!
(hon.)-request　make　(emph.)　next　election　in　as for　by all means　stand as candidate-(request)
"Please, I'm begging you, you really must run in the next election!" (PL3)

隆介さん　が　立たなければ　30年間　維持してきた　加治元春　の　地盤　は　崩壊します。
Ryusuke-san　ga　tatanakereba　sanjū nenkan　iji shite kita　Kaji Motoharu　no　jiban　wa　hōkai shimasu.
(name-hon.)　(subj.)　if don't stand/run　30 yr period　maintained-and-came　(name)　's constituency as for　will collapse
"If you don't run, the constituency cultivated by Kaji Motoharu over the last 30 years will disintegrate." (PL3)

- *onegai* means "request" and adding *suru/shimasu* turns it into a verb, "make a request/ask a favor." Unless another subject is specified, it is understood to be the speaker who is making the request, so the expression essentially serves as a polite and formal "please."
- *rikkōho shite* is the *-te* form of *rikkōho suru*, literally "stand as a candidate" → "become a candidate/run for office." *Kudasai* after the *-te* form of a verb makes a relatively polite request
- as is often done in Japanese, he uses his listener's name in a situation when an English speaker would use "you."
- *tatanakereba* is a conditional "if" form of *tatanai*, negative of *tatsu* ("stand," here referring to "standing" as a candidate) → "if you don't run."
- *iji shite* is the *-te* form of *iji suru* ("maintain/sustain/keep up"), and *kita* is the plain/abrupt past form of *kuru* ("come"), which after the *-te* form of a verb often implies the action continued from sometime in the past until the present. *Sanjū nenkan iji shite kita* is a complete thought/sentence ("[we] have sustained [it] for a 30-year period") modifying *Kaji Motoharu no jiban* ("Kaji Motoharu's constituency").
- *hōkai shimasu* is the PL3 form of *hōkai suru* ("collapse/disintegrate").

3 **Kaji**: 私　は　自分　が　政治　に　向いている　と　は　思えません。
Watashi　wa　jibun　ga　seiji　ni　muite iru　to　wa　omoemasen.
I/me　as for　self　(subj.)　politics　for　is/am suited　(quote)　(emph.)　cannot think/believe
"I can't believe that I am suited to politics."
"I just don't think of myself as suited to politics." (PL3)

- *jibun* = "oneself," and it becomes "I/me/myself," "he/him/himself," "you/yourself," etc., depending on the context.
- *muite iru* is from *muku* ("suit/be suited [to/for]").
- *omoemasen* is the negative form of *omoeru* ("can think"), the potential form of *omou* ("think").

4 **Yamamoto**: 向き　不向き　なんて　本人　に　も　わからない　もん　です　よ.
Muki　fumuki　nante　honnin　ni　mo　wakaranai　mon　desu　yo.
suitability　unsuitability　something like　the person himself　to　even　can't tell　thing　is　(emph.)
"Suitability is the kind of thing that a person can't judge by himself." (PL3)

私　自身　今　の　自分の　職業　が　本当に　合っている　のかどうか
Watashi　jishin　ima no jibun no　shokugyō　ga　honto ni　atte iru　no ka dō ka
I　myself　now of　own　occupation (subj.)　truly　fits/suits　whether or not

50年　経った　今でも　疑問　なんだ.
gojūnen　tatta　ima demo　gimon　na n da.
50 yrs　have passed　even at present　doubtful　(explan.)
"I have my own doubts whether or not my occupation truly suits me—even now after 50 years." (PL2)

- *muki* is a noun form of *muku*, so it means "suitability," and *fumuki* is its opposite, "unsuitability."
- *nante* is a colloquial equivalent of *nado*, literally "things like/something like."
- *wakaranai* is the negative form of *wakaru*, which can mean either "understand/come to understand," or "can understand/tell."
- *jishin* ("self/oneself") is commonly used in combination with personal pronouns and nouns: *watashi/boku/ore jishin* = "I myself," *kare jishin* = "he himself," *Yamada-san jishin* = "Ms. Yamada herself."
- *atte iru* is from *au* ("fit/suit/match"), and *(no) ka dō ka* after a complete thought/sentence means "whether or not [the described situation exists/action takes place]."

5 **Yamamoto**: 隆介さん！　今や　鳩村　内閣　は　内外の　状況　から　みて　どうも　危ない。
Ryūsuke-san!　Imaya　Hatomura Naikaku　wa　naigai no　jōkyō　kara　mite　dōmo　abunai.
(name-hon.)　now-(emph.)　(name)　cabinet/gov't as for　internal & external circumstances　from looking　(emph.)　precarious/unsteady
"Ryūsuke! Based on what I see going on both inside and outside the government, the Hatomura Cabinet is looking increasingly vulnerable." (PL2)

このまま　で　いけば　秋　に　は　解散　総選挙　でしょう。
Kono mama　de　ikeba　aki　ni　wa　kaisan　sōsenkyo　deshō.
as is　(means)　if go　autumn　in　as for　dissolution　general election　is probably
"At this rate, in the fall we will probably have dissolution [of the Diet] and a general election."
"At this rate, the prime minister will probably dissolve the Diet and call a general election this fall." (PL3)

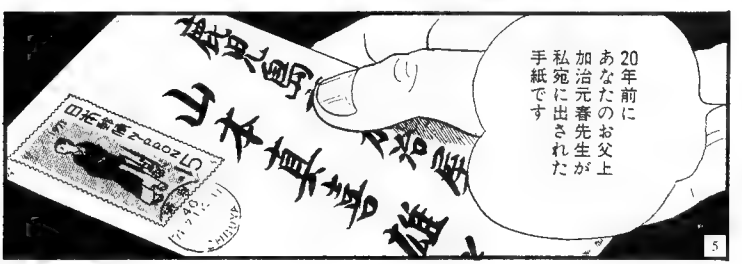
- ～ *kara mite* (lit., "looking from") is an expression for "judging from/based on ～."
- *kono mama* = "unchanged from this," and *ikeba* is a conditional ("if/when") form of *iku* ("go/progress"), so *kono mama de ikeba* is literally "if things go on like this" → "at this rate."

その時をにらんで
今から準備を
しなければ
遅いんです
勝手な願いですが
明日にでも
辞表を提出して
鹿児島に
戻って来て
いただきたい！
1

隆介さんの
出馬挨拶の
パーティーは
いつでも開けるよう
態勢は整えて
ありますから
2

いや
3

実はあなたに
お見せしたい
ものが
あります
4


20年前に
あなたのお父上
加治元春先生が
私宛に出された
手紙です
5

1 **Yamamoto**: その 時 を にらんで 今 から 準備 を しなければ 遅い んです。
Sono toki o nirande ima kara junbi o shinakereba osoi n desu.
that time (obj.) setting sights on now from preparations (obj.) if don't do/make is/will be too late (explan.)
"If we don't look ahead to that time and begin making preparations now, it'll be too late." (PL3)

Yamamoto: 勝手な 願い ですが 明日 にでも 辞表 を 提出して 鹿児島 に 戻って来ていただきたい!
Katte na negai desu ga, asu ni demo jihyō o teishutsu shite Kagoshima ni modotte kite itadakitai!
selfish request is but tomorrow on even resignation (obj.) submit-and (place name) to want you to return-and-come
"It is a selfish request but, even as early as tomorrow, I want you to submit your resignation and return to Kagoshima."
"Perhaps it is presumptuous of me, but I want to ask you to submit your resignation and return to Kagoshima immediately." (PL2)

- *nirande* is the *-te* form of *niramu* ("stare [at]/fix one's eyes [on]").
- *shinakereba* is a conditional ("if/when") form of *shinai*, negative of *suru* ("do/make"); *junbi o suru* = "make preparations/prepare."
- *asu ni demo* is an expression for "immediately/as soon as possible" (where the frame of reference is days/weeks/months rather than hours or minutes).
- *teishutsu shite* is the *-te* form of *teishutsu suru* ("submit"); the *-te* form here implies "[do the action] and ~"
- *modotte kite* is the *-te* form of *modotte kuru* ("return/come back"), and *itadakitai* after the *-te* form of a verb implies the speaker wants the listener or someone else to do the action.

2 **Yamamoto**: 隆介さん の 出馬 挨拶 の パーティー は いつでも
Ryūsuke-san no shutsuba aisatsu no pātii wa itsu demo
(name-hon.) 's candidacy announcement for party as for anytime
開ける よう 態勢 は 整えてあります から。
hirakeru yō taisei wa totonoete arimasu kara.
can open/hold so that readiness as for has been established because
"We've already laid the groundwork so we can hold a party to announce your candidacy at any time." (PL3)

- *shutsuba suru* means "run for election," and *shutsuba aisatsu* refers to "announcement of one's candidacy."
- *hirakeru* is the potential ("can/be able to") form of *hiraku* ("open," or when speaking of an event, "hold/commence"); *hirakeru yō (ni)* = "so that [we] can hold."
- *taisei* refers to "readiness," and *taisei o totonoeru* means "arrange/establish a state of readiness [to carry out the described action]." *Totonoete* is the *-te* form of *totonoeru*, and *arimasu* (PL3 form of *aru*) after the *-te* form of a verb implies the action was done and the result remains in place, so in this case it means a state of readiness has been established and remains in place/on standby.

3 **Kaji**: いや . . .
Iya . . .
(interj.)
"Well . . ." (PL2)

- *iya* can mean "no," but it's also used as a kind of warm-up/hesitation word ("well/er/uhh/I mean") with little or no feeling of negation, and that is how it's being used here. Though Yamamoto doesn't allow him to go on, Kaji is probably about to express hesitation rather than disagreement.

4 **Yamamoto**: 実 は あなた に お見せしたい もの が あります。
Jitsu wa anata ni o-mise shitai mono ga arimasu.
fact/truth as for you to (hon.)-want to show thing (subj.) have
"Actually, I have something I'd like to show you." (PL4)

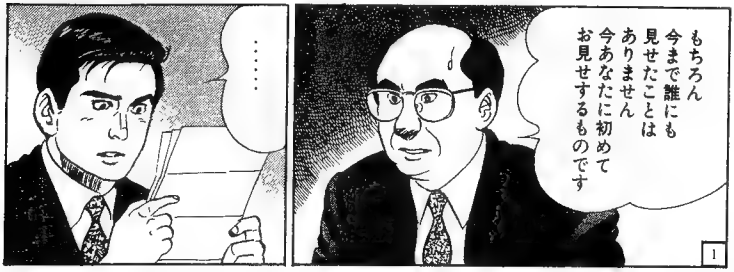
- *o-mise shitai* is the "want to" form of *o-mise suru*, a PL4 humble equivalent of *miseru* ("show"). *Anata ni o-mise shitai* is a complete thought/sentence ("[I] want to show [it] to you") modifying *mono* ("thing").
- *arimasu* is the PL3 form of *aru* ("exists" for inanimate things, often implying "exists in one's possession" → "[I] have").

5 **Yamamoto**: 20年前に あなたの お父上 加治 元春 先生 が 私宛に 出された 手紙 です。
Nijūnen-mae ni anata no o-chichiue Kaji Motoharu -sensei ga watashi-ate ni dasareta tegami desu.
20 yrs. ago your (hon.)-father (surname)(given name) (title) (subj.) addressed to me sent letter is
"It's a letter your father, the Honorable Kaji Motoharu, sent to me 20 years ago." (PL4)

Letter (partly hidden): 鹿児島(市). . . 山本 真喜雄(様)
Kagoshima (-shi) . . . Yamamoto Makio(-sama)
(city name) (surname) (given name-hon.)
Kagoshima City . . . Mr. Yamamoto Makio

Stamp: 日本 郵便
Nippon Yūbin
Japan mail
Japan Postal Service

- *chichiue* is a polite and formal word for "father"; using the honorific prefix makes it even more polite.
- *sensei*, most familiar as the word for "teacher," is also used as a respectful title for a variety of people considered worthy of respect, including doctors, writers, and politicians.
- a personal pronoun or name followed by *-ate* means "addressed to [the stated person]."
- *dasareta* is the plain/abrupt past form of *dasareru*, a PL4 honorific form of the verb *dasu* ("put out," or when speaking of letters and other mail items, "send").
- *nijūnen-mae ni anata no o-chichiue Kaji Motoharu-sensei ga watashi-ate ni dasareta* is a complete thought/sentence ("Your father, the honorable Kaji Motoharu, sent [it] to me 20 years ago") modifying *tegami* ("letter").


もちろん
今まで誰にも
見せたことは
ありません
今あなたに初めて
お見せするものです
……
1

その内容は
錦江クラブ発足にあたって
私にいろいろと指示なさって
下さったものですが
最後の追伸のところを
よく読んで下さい
2

追伸
先日次男の隆介が
東大文Ⅰに合格した
長男春彦合格
の時より数倍嬉しい
気持ちだ
3

1 **Yamamoto**: もちろん 今 まで 誰にも 見せたことはありません。
Mochiron ima made dare ni mo miseta koto wa arimasen.
of course now until [not] to anyone showed have never
"It goes without saying that I've never shown it to anyone until now." (PL3)

Yamamoto: 今、あなた に 初めて お見せする もの です。
Ima, anata ni hajimete o-mise suru mono desu.
now you to for first time (hon.)-show thing is
"It is something I'm showing you for the first time now."
"Here and now, you're the first person I've shown it to." (PL3)

- *mochiron* is an adverb implying "of course/naturally/without question/needless to say."
- *dare mo* is followed by a negative to mean "not anyone/no one"; inserting *ni* makes it "not to anyone."
- *miseta* is the plain/abrupt past form of *miseru* ("show"); *o-mise suru* is a PL4 humble form of the same verb.
- *koto wa arimasen* is the PL3 form of *koto wa* (or *ga*) *nai*, which after a past verb means "have never [done the action]."

2 **Yamamoto**: その 内容 は 錦江 クラブ 発足 にあたって 私 に
Sono naiyō wa Nishikie Kurabu hossoku ni atatte watashi ni
of that contents as for (name) club inauguration at the time of I/me to
いろいろと 指示なさって下さった もの です が、
iroiro to shji nasatte kudasatta mono desu ga,
variously instructed me things is but

Yamamoto: 最後 の 追伸 の ところ を よく 読んで下さい。
saigo no tsuishin no tokoro o yoku yonde kudasai.
end at postscript that is place (obj.) well/carefully please read
"The contents are various things he instructed me at the time of the inauguration of the Nishikie Club, but please read carefully at the postscript at the end."
"It contains various instructions he had for me when the Nishikie Club was launched, but let me draw your attention particularly to the postscript at the end." (PL4)

- ～ *ni atatte* means "at the time of/in conjunction with" an action or event.
- *iroiro to* is an adverb form of *iroiro*, a noun meaning "various items/things/kinds."
- *shiji nasatte* is the *-te* form of *shiji nasaru*, a PL4 honorific equivalent of *shiji suru* ("instruct/direct"). *Kudasatta* (the plain/abrupt past form of *kudasaru*) after the *-te* form of a verb typically implies the action was done to or for the speaker by someone of higher social status → "instructed me."
- *tsuishin no tokoro* is literally "the place that is the postscript" → "the postscript."
- *yoku*, the adverb form of *ii/yoi* ("good/fine/OK"), often means "carefully/thoroughly."
- *yonde* is the *-te* form of *yomu* ("read"), and *kudasai* after the *-te* form of a verb makes a relatively polite request.

3 **Letter**: 追伸 先日 次男 の 隆介 が 東大 文I に 合格した。
Tsuishin Senjitsu jinan no Ryūsuke ga Tōdai Bun-ichi ni gōkaku shita.
postscript the other day second son who is (name) (subj.) Univ. of Tokyo Humanities I to/by passed/was accepted
PS: The other day my second son, Ryūsuke, passed the entrance exam for the University of Tokyo Faculty of Letters I. (PL2)

長男 春彦 合格 の 時 より 数倍 嬉しい 気持ち だ。
Chōnan Haruhiko gōkaku no toki yori sūbai ureshii kimochi da.
eldest son (name) passed/accepted (mod.) time more than several fold happy/joyful feeling is
My joy is several times what I experienced when my first son Haruhiko passed the exam. (PL2)

- *senjitsu* refers to a relatively recent date, ranging from a few days ago to as much as several weeks.
- *chōnan* (lit. "head boy") refers to a "first-born son," and *jinan* (lit. "next boy") means "second son." Subsequent boys are simply numbered: *sannan* ("third son"), *yonnan* ("fourth son"), etc. The same pattern is used for girls: *chōjo* ("head girl" → "first daughter"), *jijo* ("next girl" → "second daughter"), *sanjo* ("third daughter"), etc. The last child of either sex is called *suekko* (lit. "end child" → "youngest child").
- *Tōdai* is an abbreviation of *Tōkyō Daigaku* ("University of Tokyo"), and *Bun I* is an abbreviation of *Bunka Ichirui* (文科I類, "Human Sciences I"). The University of Tokyo is regarded as being at the very top of the higher-education hierachy in Japan and is the most difficult university to get into.
- *gōkaku* is a noun that refers to meeting a standard or passing an eligibility screen of some kind, and *gōkaku shita* is the plain/abrupt past form of the verb *gōkaku suru*. In the case of schools and colleges, it means to pass the entrance exam and be accepted for admission.
- *yori* follows the lesser item in a comparison: "more than [the time when ～]."
- *sū-* is a prefix meaning "several," and *-bai* is a counter suffix for multiples, so *sūbai* = "several times/several fold." *Bai* by itself always means *nibai* = "two times/double"; *sanbai* ="three times/triple," *yonbai* = "four times/quadruple," *gobai* = "five times," etc.

なぜなら隆介は
長男春彦よりずっと出来が悪かったからだ
自分で言うのもおかしいが
春彦はラサール時代の6年間 常に
トップクラスにいた秀才だった

1

一方隆介は と言えば
中学生の頃は勉強もせず スポーツばかりやっていて
成績もクラスの中程度

まさか東大にはいれるとは
思ってもいなかった

2

ところが
高校も3年になってやっと
受験勉強らしきものを
始めたと思ったら
メキメキ実力をつけて
いとも簡単に
合格してしまった

3

秀才で
勉強の虫の兄貴とは
我が子ながら
全然違うタイプなのだ
不思議な気がする

この二人が将来
どういう道を歩むか
わからないが
子供の頃からの二人を
見る限りでは

4

春彦は官僚タイプで
隆介は政治家タイプ
だと思う

1 **Letter**: なぜなら、隆介 は 長男 春彦 より ずっと 出来が悪かった から だ。
Naze nara, Ryūsuke wa chōnan Haruhiko yori zutto deki ga warukatta kara da.
because (name) as for eldest son (name) more than much more had poor results because is
The reason is that Ryūsuke always did much worse [in school] than my eldest son Haruhiko. (PL2)

自分 で 言う の も おかしい が、 春彦 は ラサール 時代 の 6年間、
Jibun de iu no mo okashii ga, Haruhiko wa Rasāru jidai no roku nenkan,
oneself by say (nom.) (emph.) odd but (name) as for (sch. name) era of 6 yr. per.
常に トップクラス に いた 秀才 だった。
tsune ni toppu kurasu ni ita shūsai datta.
always top class at existed bright/talented person was
Haruhiko was an excellent student, if I do say so myself—always at the top of his class during his six years at La Salle. (PL2)

- *naze nara* (or *naze naraba*) signals that the speaker or writer is about to offer an explanation of what he has just said. As in this case, it's usually echoed at the end of the clause or sentence with *kara*, *node*, or another explanatory form. It's used mostly in written Japanese, and sounds a little stiff in colloquial speech.
- *deki* refers to how well made something is or how good the results are, and *deki ga warukatta* is the plain/abrupt past form of the expression *deki ga warui* (lit., "the make/result is bad"); when speaking of students, the expression refers to "doing poorly/being a poor student."
- *jibun de iu no mo okashii* is literally "it is odd for me to say this myself"; the expression is used like "if I do say so myself" when making a self-satisfied remark about something connected with oneself.
- *Rasāru* refers to Kagoshima La Salle—a prep school famous for its graduates' success at getting into the University of Tokyo.
- *shūsai* refers to a person who outshines others in his class—though it may be as much from hard work as from native intelligence. In school, the key measure is top-notch grades → "a good/excellent student."

2 **Letter**. 一方、 隆介 は と 言えば、中学生 の 頃 は 勉強 も せず、
Ippō, Ryūsuke wa to ieba, chūgakusei no koro wa benkyō mo sezu,
on the other hand (name) as for (quote) if say jr. high of period as for study even did not do
スポーツ ばかり やっていて、 成績 も クラス の 中程度。
supōtsu bakari yatte ite, seiseki mo kurasu no chū teido.
sports only was doing/playing grades too/also class of mid-level
On the other hand, if I speak of Ryūsuke, when he was in junior high he didn't even study and did only sports, and his grades were at the middle of the class.
Ryūsuke, on the other hand, didn't even study when he was in junior high. He spent all his time playing sports, and his grades were only average. (PL2)

Letter: まさか 東大 に はいれる と は 思ってもいなかった。
Masaka Tōdai ni haireru to wa omotte mo inakatta.
(emph.) Tokyo Univ. into could enter (quote) as for didn't think-(emph.)
I never imagined he'd be able to get into the University of Tokyo. (PL2)

- *benkyō sezu* is equivalent to *benkyō shinaide* ("without/instead of studying" or "didn't study, and ～"—from *benkyō suru*, "study"); inserting *mo* adds emphasis: "didn't even study and ～."
- *yatte* is the *-te* form of *yaru* ("do," or when speaking of sports, "play"), and *ite* is the *-te* form of *iru*, which makes the verb progressive ("is/was playing").

3 **Letter**: ところが 高校 も 3年 になって やっと 受験 勉強 らしき もの を 始めた と 思ったら、
Tokoro-ga kōkō mo sannen ni natte yatto juken benkyō rashiki mono o hajimeta to omottara,
but/however high school too senior became-and finally exam study like thing (obj.) began (quote) if/when thought
メキメキ 実力 を つけて いとも 簡単に 合格してしまった。
meki-meki jitsuryoku o tsukete itomo kantan ni gōkaku shite shimatta.
more & more/rapidly ability (obj.) acquired-and exceedingly easily passed-(unexpected)
But when he finally started studying for his college entrance exams upon becoming a senior in high school, he quickly developed his abilities and passed with complete ease. (PL2)

Letter: 秀才 で 勉強 の 虫 の 兄貴 と は 我が子 ながら 全然 違う タイプ なのだ。
Shūsai de benkyō no mushi no aniki to wa waga ko nagara zenzen chigau taipu na no da.
good stud. is-and study of bug/worm who is older bro. with as for my children although are completely different type (explan.)
Compared to his older brother, who was an excellent student and a bookworm, though both are my children, he's a completely different type.
Though they're both my own sons, he's a completely different type from his older brother, who was such a good student and loved to study. (PL2)

不思議な 気がする。
Fushigi na ki ga suru.
marvelous/amazing feels/seems
It's quite amazing to me. (PL2)

- *tokoro-ga* is a conjunction that implies something is contrary to the expectations raised by what precedes it: "but/however/nevertheless/on the contrary."
- *～ rashiki mono* = "something like/akin to ～"; the feeling here is that even when he started studying, he didn't really have to study all that hard. Ryūsuke's middling grades disqualify him from being called *shūsai*, but his native intelligence is clearly above that of his older brother.
- *hajimeta* is the plain/abrupt past form of *hajimeru* ("begin"); a past verb followed by *to omottara* can idiomatically mean "as soon as [the action took place]."

(continued on next page)

もし私の跡を継いでくれるとしたら
断然隆介にやらせたい
隆介の持つ合理的性格および実行力こそ
これからの日本の政治家にとって
欠くべからざる要素なのだ
1
加治先生は
20年前に すでに
あなたのことを
そう考えて
おられたのです
2
……
知らなかった
3
隆介さん
ご決断下さい
亡き父上の
遺志を継いで
日本の為に
政治の道を
選んで下さい
4

3 *(continued from previous page)*

- *mushi* means "bug/insect," and it's used much the way "worm" is used in "bookworm" to mean "one who loves to read books"; *benkyō no mushi* is literally "study worm" → "one who loves to study."
- *fushigi na* = "wonderful/marvelous/mysterious/amazing/magical," and ～ *ki ga suru* implies that's how he feels or that's how the situation seems.

4 **Letter**: この 二人 が 将来 どういう 道 を 歩む か わからない が、
Kono futari ga shōrai dō iu michi o ayumu ka wakaranai ga,
these 2-people (subj) in future what kind of path (obj.) will walk (?) don't know but

子供の頃 からの 二人 を 見る 限り では、
kodomo no koro kara no futari o miru kagiri de wa,
childhood from 2-people (obj.) see/watch limit if it is

Letter: 春彦 は 官僚 タイプ で 隆介 は 政治家 タイプ だ と 思う。
Haruhiko wa kanryō taipu de Ryusuke wa seiji-ka taipu da to omou.
(name) as for bureaucrat type is-and (name) as for politician type is (quote) think
I don't know what paths these two will tread in the future, but from what I've seen of them during their childhoods, I'd say Haruhiko is the bureaucratic type while Ryūsuke will make a better politician. (PL2)

- *wakaranai* is the negative form of *wakaru* ("come to know"). A question ending in *ka* followed by *wakaranai* essentially makes an indirect question, "I don't know who/when/where/what kind of ～."
- *koro* (or *goro*) typically refers to an approximate point in time, but it can also refer to a general period of time: *kodomo no koro* = "the period when one was a child" → "one's childhood."
- ～ *kagiri de wa* (lit. "if it is within the limit of ～") after a verb makes an idiomatic expression for "so far as one can tell/say from [doing the action]."

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1 **Letter**: もし 私 の 跡 を 継いでくれるとしたら 断然 隆介 に やらせたい。
Moshi watashi no ato o tsuide kureru to shitara danzen Ryūsuke ni yarasetai.
if I/me of tracks (obj.) follow-(for me) by far/decidedly (name) by want to have do
If [one of them] is to follow in my footsteps, without question I would prefer it to be Ryūsuke. (PL2)

Letter: 隆介 の 持つ 合理的 性格 および 実行力 こそ これから の
Ryūsuke no motsu gōri-teki seikaku oyobi jikkōryoku koso kore kara no
(name) (subj.) holds/has rational/pragmatic quality/character together with powers of execution (emph.) from now of

日本 の 政治家 にとって 欠くべからざる 要素 なのだ。
Nihon no seiji-ka ni totte kaku bekarazaru yōso na no da.
Japan 's politicians to/for essential/indispensable elements/traits (explan.-is)
The pragmatic qualities Ryūsuke has, together with his ability to get things done, are indispensable qualities for Japan's politicians from this time forward."
The pragmatic, man-of-action qualities that Ryūsuke has are precisely the quailties that will be essential in Japan's future politicians. (PL2)

- *Ryūsuke no motsu* is a complete thought/sentence ("Ryūsuke has [it]") modifying *gōri-teki seikaku* ("pragmatic quality/character") as well as *jikkōryoku* ("power of execution/ability to get things done"). *No* substitutes for *ga* to mark *Ryūsuke* as the subject of *motsu*, as it often does in modifying clauses.
- *koso* emphasizes what comes before it with the feeling of "none other than that/that very thing [is ～]."
- *kore kara* is literally "from this," meaning "from this time forward" → "from now (on)/(in)the future." *No* makes it a modifier for *Nihon no seiji-ka* ("Japan's politicians") → "Japan's future politicians."
- *kaku* is a verb meaning "lack/be wanting," and *bekarazaru* is an archaic "must not" form, now used mostly only in formal writing, so *kaku bekarazaru* = "must not be lacking" → "is indispensable/essential."
- *kore kara no Nihon no seiji-ka ni totte kaku bekarazaru* is a complete thought/sentence ("[they] are indispensable to Japan's future politicians") modifying *yōso* ("elements/traits").

2 **Yamamoto**: 加治先生 は 20年前に すでに あなた のこと を そう 考えておられた のです。
Kaji-sensei wa nijūnen-mae ni sude-ni anata no koto o sō kangaete orareta no desu.
(name-title) as for 20 yrs ago already you about (obj) that way was thinking (explan.)
"Twenty years ago, your father was already thinking of you in this way." (PL4)

- ～ *no koto* is literally "things of/about ～," or simply "of/about ～."
- *kangaete orareta* is the past form of *kangaete orareru*, a PL4 honorific equivalent of *kangaete iru* ("is thinking"), from *kangaeru* ("think").

3 **Kaji**: 知らなかった。
Shiranakatta.
didn't know
"I had no idea." (PL2)

- *shiranakatta* is the plain/abrupt past form of *shiru* ("come to know").

4 **Yamamoto**: 隆介さん、 ご決断 下さい。
Ryūsuke-san, go-ketsudan kudasai.
(name-hon.) (hon.)-decision please
"Ryūsuke, please make your decision." (PL4)

Yamamoto: 亡き 父上 の 遺志 を 継いで 日本 の 為 に 政治 の 道 を 選んで下さい。
Naki chichiue no ishi o tsuide Nihon no tame ni seiji no michi o erande kudasai.
deceased father 's dying wish (obj.) carry on/follow-and Japan 's sake for politics of path (obj.) please choose
"Please follow your father's dying wish and, for the sake of Japan, choose the path of politics."

(continued on next page)

……
少し時間を下さい
私の人生の
ことですから
今ここで即断する
ことは出来ない
1
わかりました
私の伝えたいことは
それだけです
2
カツコツカツ
3
あ それから
4
はい？
5
老婆心ながら
身辺はきれいに
なさっておいて下さい
将来の
ためです
6
!!

[4] *(continued from previous page)*

"For the greater good of Japan, please follow your father's dying wish and choose the path of politics." (PL3)

- *go-ketsudan kudasai* is a PL4 honorific equivalent of *ketsudan shite kudasai* ("please decide"), from *ketsudan suru* ("decide"). The honorific prefix *go-* (or *o-*, depending on the word) plus the stem of a verb plus *kudasai* makes a PL4 honorific request.
- *naki* is a modifying form of *nakunaru* ("die").
- *tsuide* is the *-te* form of *tsugu* ("carry on/follow [a wish]").
- *erande* is the *-te* form of *erabu* ("choose/select"), and *kudasai* after the *-te* form of a verb makes a relatively polite request.

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[1] **Kaji**: 少し　時間　を　下さい。
Sukoshi jikan o kudasai.
a little time (obj.) please give me
"Please give me a little time."
"I'll need some time to think it over." (PL3)

Kaji: 私　の 人生 のことです から、 今 ここ で 即断する こと は 出来ない。
Watashi no jinsei no koto desu kara, ima koko de sokudan suru koto wa dekinai.
I/me 's life about is because/so now here at immediately decide thing as for cannot do
"This is about my life, so I cannot decide here and now."
"This will affect the rest of my life, so I can't make a snap decision right here and now." (PL2-3)

- *sokudan* refers to an "instant/immediate/on-the-spot decision," and *sokudan suru* is its verb form.
- *koto wa dekinai* after the plain, non-past form of a verb makes a negative potential ("cannot") form of the verb.

[2] **Yamamoto**: わかりました。 私　の 伝えたい こと は それ だけ です。
Wakarimashita. Watashi no tsutaetai koto wa sore dake desu.
understood I/me (subj.) want to tell thing as for that only is
"I understand. What I wanted to tell you is only that."
"Certainly. That's all I wanted to say to you." (PL3)

- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The word is often used to show acceptance of what the other person has said/asked: "yes/OK/certainly/that'll be fine."
- *tsutaetai* is the "want to" form of *tsutaeru* ("tell/convey information [to]"), *watashi no tsutaetai* is a complete thought/sentence ("I want to convey [it]") modifying *koto* ("thing").

[3] **Sound FX**: カッコッ カッ
Ka kko kka
Click click click (sound of heels clicking against floor)

[4] **Yamamoto**: あ、 それから...
A, sorekara...
(interj.) and
"Oh, and one other thing..."

- *a* is an interjection used when suddenly noticing or remembering something.

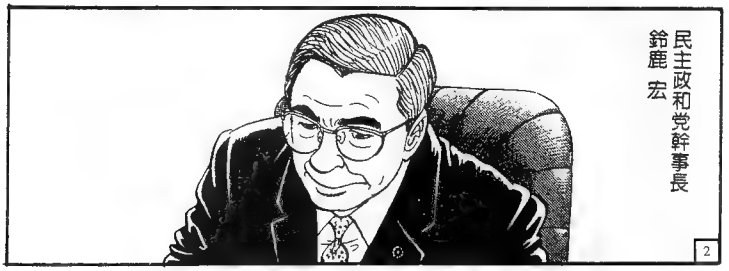
[5] **Kaji**: はい?
Hai?
yes
"Yes?" (PL3)

[6] **Yamamoto**: 老婆心　ながら、 身辺　は きれいになさっておいて 下さい。
rōbashin nagara, shinpen wa kirei ni nasatte oite kudasai.
grandmotherly although it is personal affairs as for make clean-(ahead) please
"Although it is grandmotherly of me [to say this], please tidy up your personal affairs."
"This may sound overly solicitous, but please make sure your personal affairs are in good order." (PL4)

Yamamoto: 将来　のため です
Shōrai no tame desu.
future for the good/benefit of is
"For the good of your future."
"It will be for your own good in the future." (PL3)

- *rōbashin* is written with kanji meaning "the heart of a grandmother," and refers to being "grandmotherly" and showing excessive solicitude.
- *nagara* is often used to link two actions that occur simultaneously, but it can also be used to mean "although" or "although it is ~."
- *kirei ni* is an adverb form of *kirei na* ("beautiful/clean"), and *nasatte* is the *-te* form of *nasaru*, a PL4 honorific equivalent of *suru* ("do/make"): *kirei ni nasaru* = *kirei ni suru* = "make[something] clean" → "tidy [something] up."
- *oite* is the *-te* form of *oku*, which after the *-te* form of a verb implies the action is done now/ahead of time in preparation for some future need, and *kudasai* after the *-te* form of a verb makes a polite request, so *kirei ni nasatte oite kudasai* altogether becomes "please go ahead and tidy [something] up now."
- *no tame* often means "for the purpose of," but here it means "for the good/benefit of."

衆議院議員会館
1


民主政和党幹事長
鈴鹿 宏
2

鈴鹿先生
アメリカに行っていた
森本君が
帰ってきました
3

おう!
呼んでくれ
4

1 **Narration**: 衆議院　議員　会館
Shūgiin　*Giin*　*Kaikan*
House of Reps. representative hall/building
House of Representatives Office Building

- *Shūgiin* ("House of Representatives") refers to the lower house of Japan's legislature, the national Diet. The *Shūgiin* has 512 members elected to 4-year terms—except that the House may be dissolved for a new election before the full term is up. Though the Diet also has an upper house (*Sangiin*, "the House of Councillors"), it is the *Shūgiin* that predominates in selecting the prime minister as well as in legislation and budget.
- 議員 *giin* basically means "assembly member," so it is used for both representatives and councillors (with the appropriate modifier when necessary), as well as for legislators at other levels of government.

2 **Narration**: 民主政和党　幹事長　鈴鹿　宏
Minshu Seiwa-tō　*kanjicho,*　*Suzuka*　*Hiroshi*
(party name)-party secretary-general (surname)(given name)
Suzuka Hiroshi, Secretary-General of the Democratic Harmony Party

- *Minshu Seiwa-tō* is a fictitious political party modeled on the *Jiyū Minshu-tō* (自由民主党, "Liberal Democratic Party") Later in the story, the party name is abbreviated *Minsei-tō*, taking its first and third kanji, just as *Jiyū Minshu-tō* is more commonly known as *Jimin-tō*.
- in some parties the secretary-general is called *shokichō* instead of *kanjichō*.

3 **Chief of Staff**: 鈴鹿先生、　アメリカ　に 行っていた　森本君　が 帰ってきました。
Suzuka-sensei,　*Amerika*　*ni*　*itte ita*　*Morimoto-kun*　*ga*　*kaette kimashita.*
(name-title.)　America/USA　to　had gone　(name-fam.)　(subj.)　came home
"Sir, Morimoto has returned from his trip to America." (PL3)

- Japanese speakers often address their superiors by name plus title when an English speaker would say "Mr./Ms. ～" or simply "sir/ma'am."
- *itte ita* ("had gone") is the plain/abrupt past form of *itte iru* ("has gone"), from *iku* ("go").
- *Amerika ni itte ita* is a complete thought/sentence ("[he] had gone to America") modifying *Morimoto-kun*.
- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or subordinates.
- *kaette* is the *-te* form of *kaeru* ("go/come home"), and *kimashita* is the PL3 past form of *kuru* ("come"), which clarifies that the meaning is "come home" instead of "go home."

4 **Suzuka** おう！　呼んでくれ
Ō!　*Yonde kure.*
(exclam.)　call-(request)
"All right! Call him in."
"All right! Have him come in." (PL2)

- *ō* is an exclamation of approval/delight.
- *yonde* is the *-te* form of *yobu* ("call/summon"), and *kure* after the *-te* form of a verb makes a relatively abrupt request or gentle command.

いやあ
バッチシですよ
案外すんなりと
渡してくれました
こんなに簡単に
入手出来るとは
思っても
みませんでしたが
……
1
これが
大久保文部大臣の
問題発言の
盗聴テープです
コトッ
2
これ1個が
50万ドルか
……
安いもんだな
3
プレス・アトランタなんてのは
ただの地方のゴロツキ新聞ですよ
奴等どうせ初めっから
金が目的だったんでしょう
4

1 **Morimoto**: いやあ、バッチシ です よ。 案外 すんなりと 渡してくれました。
Iyā, batchishi desu yo. Angai sunnari to watashite kuremashita.
(interj.) piece of cake is/was (emph.) unexpectedly/surprisingly smoothly/easily handed/gave to me
"Man, it was a piece of cake. They gave it to me with less fuss than I expected." (PL3)

Morimoto: こんなに 簡単に 入手出来る と は 思ってもみませんでした が...
Konna-ni kantan ni nyūshu dekiru to wa omotte mo mimasen deshita ga...
this much easily could obtain/acquire (quote) as for did not even try thinking but
"I never imagined it would be so easy to get hold of, but..." (PL3)

- *iyā* is an interjection that gives exclamatory emphasis when expressing delight/pleasure.
- *batchishi* is a variant of *batchiri*, a colloquialism meaning that something is or turned out "just right/exactly as desired/a complete success," often with the additional feeling of "a cinch/piece of cake."
- *sunnari* (with or without a following *to*) is an adverb meaning "easily/smoothly/without resistance."
- *watashite* is the *-te* form of *watasu* ("hand over/deliver/give"), and *kuremashita* is the PL3 past form of *kureru*, which after the *-te* form of a verb implies the action was done to or for the speaker or subject.
- *nyūshu dekiru* is the potential ("can/be able to") form of *nyūshu suru* ("obtain/acquire").
- *omotte* is the *-te* form of *omou* ("think"), and *mimasen deshita* is the PL3 past form of *minai*, negative of *miru* ("see"). *Miru* after the *-te* form of a verb implies "try [doing the action]" or "[do the action] and see," and inserting *mo* between *-te* and *miru* adds emphasis: *omotte mo mimasen deshita* = "did not even try thinking" → "never imagined/dreamed." *To* marks *konna-ni kantan ni nyūshu dekiru* as the specific content of what he never imagined.

2 **Morimoto**: これ が 大久保 文部大臣 の 問題 発言 の 盗聴 テープ です。
kore ga Ōkubo Monbu Daijin no mondai hatsugen no tōchō tēpu desu.
this (subj.) (name) Min. of Education 's problematic statement of wiretapping tape is
"This is the wiretap tape of Education Minister Ōkubo's gaffe." (PL3)

Sound FX: コトッ
Koto!
(light "tap" of setting cassette tape on desk)

- *Monbushō* = "Ministry of Education" (equivalent to the US Department of Education), and *Monbu Daijin* refers to its top official, "Minister of Education" (equivalent to the US Secretary of Education).
- *tōcho* is written with kanji meaning "steal" and "listen" and can refer to direct eavesdropping as well as to bugging/wiretapping; its verb form is *tochō suru*.
- earlier in the story, Minister Ōkubo made a private remark about agricultural goods in the US being cheap because slavery is still practiced there in the South.

3 **Suzuka**: これ 1個 が 50万ドル か。 安い もん だ な。
Kore ikko ga gojūman-dōru ka. Yasui mon da na.
this 1-item (subj.) $500,000 (?) cheap/inexpensive thing is (colloq.)
"This one item was $500,000, was it? It's an inexpensive thing, isn't it?"
"So this one tape cost $500,000, did it? I'd call that a bargain." (PL2)

- *ka* literally makes it a question ("Is this one item $500,000?"), but the question form is often used rhetorically when observing/confirming something for oneself, with the feeling of "So this is ~, is it?/I guess/it seems."
- *yasui mon da* (lit. "it is a cheap thing") is an idiomatic expression for "what a bargain!"

4 **Morimoto**: プレス・アトランタ なんてのは ただの 地方の ゴロツキ 新聞 です よ。
Puresu Atoranta nante no wa tada no chihō no gorotsuki shinbun desu yo
(newspaper name) as for a mere regional racketeer newspaper is (emph.)
"Press Atlanta is nothing but a hicktown racketeer newspaper." (PL3)

Morimoto: 奴等 どうせ 初め っから 金 が 目的だった ん でしょう。
Yatsu-ra dōse hajime kkara kane ga mokuteki datta n deshō.
those guys anyway the start from money (subj.) was aim (explan.) probably
"It's probably that from the beginning money was their aim anyway."
"They were probably just after the money from the start." (PL3)

- *nante* is a colloquial *nado* ("a thing like"), and *nante no wa* is a colloquial contraction of *nado to iu no wa* (lit., "as for a thing that is like ~"), an expression often used to belittle the preceding.
- *chihō* = "outlying regions" and *chihō no* = "regional." *Chihō* usually includes all parts of a country other than the national capital, and the word often carries a derogatory note based on the presumption that all things outside the central capital are somehow inferior.
- *gorotsuki* = "hoodlum/thug/ruffian" or "extortionist/blackmailer."
- *yatsu* is an informal/rough word for "fellow/guy," and *-ra* makes it plural → *yatsu-ra* = "they/them/those guys." The word carries a tone of derision here, as *yatsu* often does.
- *dōse* implies there is a predictability or inevitability about the conclusion that's being drawn.
- *hajime kkara* is an emphatic colloquial variation of *hajime kara* ("from the beginning").
- *n* is a contraction of the explanatory *no*, and *deshō* makes a conjecture, so *n deshō* can be literally thought of as "it's probably that ~."

こっちが買わなきゃ
日本のマスコミに
流すところ
だったらしい
こいつを押さえたことは
大きいですね
1
大きいな…
民政党のため
だけではなくて
我が清池会に
とっても非常に
大きい
2
と
言いますと
？
3
こいつを
鳩村のオッサンに見せれば
総辞職か解散を
余儀なくされる
当然 解散 総選挙を
選択するはずだ
4
解散時期の
キャスティングボードは
我々が握った
ことになる
5
〝先んずれば
人を制す〟だ
今のうちに
我が派閥の代議士は
全員選挙区へ帰せ！
わかり
ました！
6

1 **Morimoto**: こっち が 買わなきゃ 日本 の マスコミ に 流す ところ だったらしい。
Kotchi ga kawanakya Nihon no masukomi ni nagasu tokoro datta rashii.
this side/we (subj.) if didn't buy Japan 's mass media to leak place/situation was apparently
"They were apparently about to leak it to the Japanese media if we didn't buy it." (PL2)

Morimoto: こいつ を 押さえた こと は 大きい です ね。
Koitsu o osaeta koto wa ōkii desu ne.
this one/thing (obj.) took control/possession of thing/situation as for is big (colloq.)
"That we took possession of this thing is big."
"Getting our hands on this is a big coup." (PL3)

- *kotchi* ("this side/direction") is often used for referring to oneself or one's own group: "I/we."
- *kawanakya* is a contraction of *kawanakereba* ("if [we] don't/didn't buy [it]"; tense is determined at the end of the clause.)
- *tokoro datta* is the plain/abrupt past form of *tokoro da*, which after a verb can mean "be about to [do the action]."
- *osaeta* is the plain/abrupt past form of *osaeru* ("hold down/control" or "take into custody/possession").

2 **Suzuka**: 大きい な。 民政党 のため だけ ではなくて、我が 清池会 にとって も 非常に 大きい
Ōkii na. Minsei-tō no tame dake de wa nakute, waga Seichikai ni totte mo hijō ni ōkii.
is big (colloq.) (party name) for sake/good of only is not-and our (faction name) for also exceedingly is big
"It's big all right. Not only for the Democratic Harmony Party, but for our own Seichikai faction as well—very big." (PL2)

- *no tame* = "for the sake/gook/benefit of," and *dake de wa nakute* is a continuing form of *dake de wa nai* ("it is not only ～") → ～ *no tame dake de wa nakute* = "not only for the good of ～, but . . ."

3 **Chief of Staff**: と 言いますと?
To iimasu to?
(quote) if/when you say
"In what way?" (PL3)

- *iimasu* is the PL3 form of *iu* ("say"), and *to* after a non-past verb can make a conditional ("if/when") meaning. *To iu to* or *to iimasu to* as a response to what the other person has said essentially asks for further elaboration/clarification.

4 **Suzuka**: こいつ を 鳩村 の オッサン に 見せれば 総辞職 か 解散 を 余儀なくされる。
Koitsu o Hatomura no ossan ni misereba sōjishoku ka kaisan o yoginaku sareru.
this thing (obj.) (name) who is uncle to if show general resignation or dissolution (obj.) will have no choice but to do
"If we show this to old man Hatomura, they'll either have to resign en masse or dissolve the House." (PL2)

Suzuka: 当然、 解散 — 総選挙 を 選択する はず だ
Tōzen, kaisan sōsenkyo o sentaku suru hazu da
of course/naturally dissolution general election (obj.) elect expectation is
"Naturally, we can expect them to choose to dissolve the House and hold a general election." (PL2)

- *ossan* is a somewhat disrespectful way to refer to middle-aged and older men. It's a contraction of *ojisan*.
- *misereba* is a conditional ("if/when") form of *miseru* ("show").
- *sō-* is a prefix that implies everyone/everything/the totality is included in the event/action/item, and *jishoku* means "resignation from job/office," so *sōjishoku* refers to all of the members of a given group (presumably the cabinet in this case) resigning at the same time, and *sōsenkyo* refers to all of the seats in the House being contested at the same time.
- *yogi naku sareru* implies being forced to do something: "be obliged to do/have no choice but to do."
- *hazu* is a noun referring to "normal expectations"—the action someone should/ought to/will most likely take

5 **Suzuka**: 解散 時期 の キャスティング ボード は 我々 が 握った こと になる。
Kaisan jiki no kyasutingu bōdo wa wareware ga nigitta koto ni naru.
dissolution time of casting vote as for we (subj.) have grasped situation will become
"When that dissolution takes place, we will hold the swing votes." (PL2)

Suzuka: "先んずれば 人 を 制す" だ。今のうちに 我が 派閥 の 代議士 は
"Sakinzureba hito o seisu" da. Ima no uchi ni waga habatsu no daigishi wa
if precede people/others (obj.) control is immediately our faction of House members as for
全員 選挙区 へ 帰せ!
zen'in senkyo-ku e kaese!
all members electoral district to return/send back
"It's 'He who goes first controls others.' Send all House members in our faction home to their electoral districts immediately!"
"As they say, 'First to move takes control.' Send all our faction members back to their home districts immediately!" (PL2)

- *kyasutingu bōdo* (or more properly *kyasutingu bōto*) is from the English "casting vote"—the deciding vote that the presiding officer casts to break a tie. In Japanese, the term is also used to refer to the votes a small faction holds that can swing the tally one way or the other → "swing vote."
- *sakinzureba* is a conditional ("if/when") form of *sakinzuru* (more comonly *sakinjiru*, "go ahead of [someone]"); *seisu* is an archaic form of *seisuru* ("suppress/control/dominate").
- *daigishi* usually refers only to members of the House of Representatives, not of the House of Councillors.
- *kaese* is the abrupt command form of *kaesu* ("return [something/someone]" or "take/send [someone/something] back."

6 **Morimoto**: わかりました!
Wakarimashita!
understood
"Yes sir!" (PL3)

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

The lighter side of *ninja*

This issue's Ishii Hisaichi manga selections are taken from volume 27 of his "Action Comics Donuts Books" (subtitled "*Ishii Hisaichi Senshū*," which is what we call it in *Mangajin*). Many of the strips in this volume have to do with Japan's famed ninja warriors.

Ninja (忍者) are the fabled practitioners of *ninjutsu* (忍術), the art of stealth. (The "*nin*" in these words—忍—is the same kanji used in *shinobu*, "hide/lie hidden.") Employed by rival warlords in times of strife, the ninja specialized in spying, sabotage, and assassinations. Their training was intense—to avoid capture a ninja had to be both devious and physically fit. Different schools of ninjutsu developed over time, each with special tricks and gadgets used for escape or to avoid detection. One famous ninja technique was the *suiton no jutsu*, by which a spy could secretly cross a moat by submerging himself completely in the water, breathing through a pipe.

The warrior shown below is using a typical ninja tool, the *shukōkagi*, which was used for climbing walls. (Getting stepped on the head, however, was *not* a form of ninjutsu.)

Ninja warriors came from ninja families, found especially in the remote areas of Iga (now called Mie) and Kōga (now Shiga). The secrets of the art were taught from an early age and passed down over generations. Clad in black and working at night, real ninja were so skillful and mysterious that many Japanese believed there was magic involved in their feats.

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1 **Ninja A**: うっうっ、ダメ だ。オレ を 置いて 先 に 行けッ!
U! u!, dame da. Ore o oite saki ni ike!
(groans) no good is me (obj.) leave-and ahead to go
"Urgh! urgh! It's no use. Go on ahead without me." (PL2)

- *dame (da/desu)* is often used as a prohibition, but it can also be used like this to mean a desired end cannot be achieved: "I can't do it/it's no use/it won't work/etc."
- *ore* is a rough, masculine word for "I/me."
- *oite* is the *-te* form of *oku* ("set/leave in a place"), and *ike* is the abrupt command form of *iku* ("go"); *oite iku* means "leave [something/someone] and go" → "leave behind/go on without."
- *saki ni iku* = "proceed first/go on ahead."

2 **Ninja B**: えッ? そんな こと できません、 組頭さま
E?! Sonna koto dekimasen, kumigashira-sama.
huh?/what? that kind of thing cannot do band/squad head/chief (hon.)
"What? I can't do that, commander." (PL3)

Ninja A: いい から、 置いて 行くんだッ!
Ii kara, oite iku n da!
is fine/OK because/so leave and go (explan.)
"It's OK, leave behind and go!"
"It's OK, go on ahead!" (PL2)

- *wa*, to mark *sonna koto* as the topic, has been omitted, as it often is in colloquial speech.
- *dekimasen* is the PL3 negative form of *dekiru* ("can do").
- *kumi* refers to an organized group of some kind (here the "company/troop/band" of *ninja*) and *-gashira* is from *kashira* ("head/chief/leader"), so for a paramilitary group like a band of *ninja*, *kumigashira* is like "commander."
- *ii kara* (literally "because it's OK/fine") is an expression for "that's OK/never mind."
- following a plain, non-past verb with *n da* can serve as an abrupt command.

3 **Ninja B**: そんなー! わたし の 弁当 を 置いて 行け だなんて。
Sonnā! Watashi no bentō o oite ike da nante.
that kind of I/me 's lunch (obj.) leave-and go (quote)
"That's too much—telling me to go on ahead without my lunch." (PL3 implied)

Ninja A: バカ ヤロ。傷 が 深くて 動けない から オレ を 置いて 先 に 行け と 言ってる んだ!!
Baka yaro. Kizu ga fukakute ugokenai kara ore o oite saki ni ike to itteru n da!!
idiot/fool guy wound (subj.) deep-(cause) can't move because/so me (obj.) leave-and ahead to go (quote) am saying (explan.)
"Idiot. I'm saying leave *me* behind and go on ahead because I can't move because my wound is deep."
"Idiot! I'm telling you to go on ahead without *me* because I'm hurt too badly to go on." (PL2)

- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/shock/protest.
- *da nante* is a colloquial quotative form that implies the situation is "unbelievable/unthinkable/out of the question."
- the twist in this panel depends on the fact that the direct object does not have to be specified in Japanese—which allows the hungry Ninja B to hear Ninja A saying "leave it behind/go on without it" (it = lunch), instead of the intended "leave me behind/go on without me" in frame 2.
- *baka yaro* is a shortened *baka yarō* (lit. "fool/idiot" + "guy/fellow"), most typically directed at another person to mean "you fool/idiot/blockhead/etc."
- *fukakute* is the *-te* form of *fukai* ("deep"); the *-te* form is being used to indicate the cause of what follows.
- *ugokenai* is the negative form of *ugokeru* ("can move"), potential form of *ugoku* ("move").
- *to* marks *ore o oite saki ni ike* ("go on ahead without me") as a quote—in this case, a self-quote.
- *itteru* is a contraction of *itte iru* ("am saying"), from *iu* ("say").
- *n da* shows he's making an explanation.

4 **Ninja B**: それじゃ 弁当 も 食べられません よ ね。 もらってっちゃお
Sore ja bento mo taberaremasen yo ne. Morattetchao.
in that case/then lunch also can't eat (emph.)(colloq.) shall receive-and-go
"Then you can't eat your lunch either, can you? I'll just take them both." (PL3; PL2)

Ninja A: こいつ はッ!
Koitsu wa!
this guy as for
"You S.O.B.!" (PL1)

- *sore* means "that," and *ja* is a contraction of *de wa* ("if it is"), so *sore ja* is literally "if it is that/if that is the case" → "then."
- *taberaremasen* is the PL3 negative form of *tabereru* ("can eat"), potential form of *taberu* ("eat").
- *morattetchao* is a contraction of *moratte itte shimaō*, the *-te* forms of *morau* ("receive/take/obtain") and *iku* ("go") plus the volitional ("let's/I shall/I think I'll") form of *shimau* ("end/finish/put away"). *Moratte iku* = "receive/take and go," or simply "take", the volitional *shimaō* after the *-te* form of a verb often carries the feeling that the speaker intends to do the action even though it may be problematic in some way.
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"), a rough way of referring to another person, but when aimed directly at the listener in a contentious situation it becomes "you jerk/twit/S.O.B." (or worse).

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

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1 **Lord:** ずいぶん デカイ やつ だ な。
Zuibun dekai yatsu da na.
considerably large/huge guy/fellow is (colloq.)
"He's an awfully big guy, isn't he?" (PL2)

田立って 忍びの 仕事 が できまい。
Medatte shinobi no shigoto ga dekimai.
stands out-(cause) undercover work (subj.) surely can't do
"I'd think he'd stand out too much to do undercover work." (PL2)

- *zuibun* is an adverb meaning "quite/very much/considerably."
- *dekai* is an informal word for "big/huge."
- *yatsu* is an informal/slang word for "fellow/guy."
- *medatte* is the *-te* form of *medatsu* ("stands out"); the *-te* form is being used to indicate the cause of what follows.
- *dekimai* is equivalent to the conjectural *dekinai darō/deshō*; *dekinai* is the negative form of *dekiru* ("can do"). do *dekimai* = "surely/probably can't do."

2 **Advisor:** 人 の 心理 の 盲点 として、あまり
Hito no shinri no mōten to shite, amari
people of psychology of blindspot as too much
大きいと かえって 気がつかぬ もの です。
ōkii to kaette ki ga tsukanu mono desu.
if is big contrary not notice thing is
"As one of the blind spots of human psychology, people actually tend not to notice a thing when it's too big." (PL3)

伊賀 忍法、 心証 棒大 変化 の 術 です。
Iga ninpō, shinshō bōdai henka no jutsu desu.
(name) ninja method impression exagg transform(mod.)tech. is
"It's the Iga School ninja technique of transformation by exaggerated impression." (PL3)

Sound FX: のし のし のし のし のし
Noshi noshi noshi noshi noshi
Thud thud thud thud thud (sound of heavy footsteps)

- *to* after the plain form of an adjective makes a conditional "if it is ～."
- *kaette* introduces clauses that express something contrary to what you would normally expect in the situation.
- *ki ga tsukanu* = *ki ga tsukanai*, the negative form of *ki ga tsuku* ("notice").
- 心証 (*shinshō*) is a pun on 針小; *shinshō bōdai* with the latter kanji is an expression for "exaggeration" (it literally means "make a needle/pin as big as a stick/pole"). The pun is strained, making it hard to pin down a literal meaning for it, but with the kanji used here *shinshō bōdai henka* means something like "transformation by/of exaggerated impression."
- *ninja* techniques typically have names (often very grandiose and wordy) that end in *no jutsu* (lit., "the technique of ～").

3 **Sound FX:** のし のし のし のし
Noshi noshi noshi noshi **Thud thud thud thud**

Guard: あっ、コラ、 まて!
A!, kora, mate!
(interj.) (interj.) wait/stop
"Hey, hold it! Halt!" (PL1-2)

- *kora!* is an interjection for stopping someone who's about to do something he/she shouldn't: "Hey!/Stop that!/Hold it right there!"
- *mate* is the abrupt command form of *matsu* ("wait"); when spoken sharply it's like "stop!/halt!"

4 **Ninja:** なん だあ?
Nan dā?
what is **"Whadda ya' want?"** (PL2)

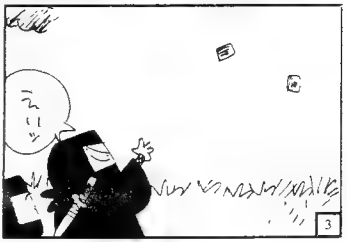
Guard: いえ、 別に
Ie, betsu-ni.
(interj.) [not] in particular
"Er, nothing in particular."
"Er, never mind." (PL2)

- *betsu-ni* combines with a negative later in the sentence to mean "not particularly." Here, *betsu-ni* by itself implies a negative ending to the sentence, something like *betsu-ni nai*.

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI



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1 **Ninja A**: 敵 は 何人 だろう?
Teki wa nannin darō?
enemy as for how many people I wonder
"As for the enemy, I wonder how many men they are?"
"I wonder how many men the enemy has." (PL2)

Ninja B: 2人 でしょうか? 3人 かな?
Futari deshō ka? Sannin ka na?
2 people could it be three people could it be
"Could it be two men? Maybe three?" (PL3; PL2)

- the standard counter suffix for people is *-nin*, but the first two are irregular: "1 person" = *hitori*, and "2 people" = *futari*. *Nannin* is the associated question word: "how many people."
- *darō* here is equivalent to *darō ka*, which after a question word asks "I wonder who/what/how/how many/etc."
- *deshō ka* is the PL3 form of *darō ka*, but since there's not a question word in this case it's like "I wonder if it is ~?/is it perhaps ~ /could it be ~?"
- *ka na* also asks a conjectural question, "I wonder if it is ~?/is it perhaps ~/could it be ~?"

2 **Ninja A**: よし、 この 弁当 を...
Yoshi, kono bentō o...
good/all right this/these lunches (obj.)
"All right. I'll take these lunches and . . ."

- *yoshi* (or *yōshi*) is an interjectory form of *ii/yoi* ("good/okay"), often used when declaring that one has decided to, or is about to, do some particular action.
- *kono* can be either "this" or "these." It's only used as a modifier; the stand-alone word for "this/these" is *kore*.

3 **Ninja A**: えいッ。
Ei!
(interj.)
"There!"

- *ei!* is an interjection that is shouted when thrusting/swinging/striking/throwing something at a person or thing.

4 **Enemy**: わ! やろー! こいつ! てめー!
Wa! Yarō! Koitsu! Temē!
(exclam.) guy/fellow this guy you
"Yikes! You jerk! You twit! You S.O.B.!" (PL1)

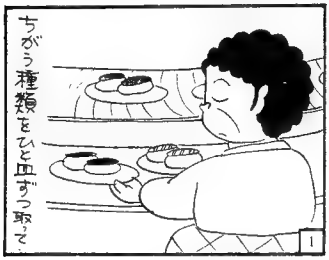
Ninja A: 3人 以上 だ な、
Sannin ijō da na.
3 people or more is (colloq.)
"At least three, it seems." (PL2)

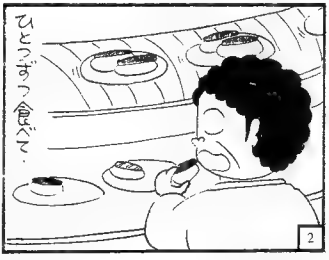
Ninja B: でも、 たいした メンバー ではない ようです
Demo, taishita menbā de wa nai yō desu.
but particularly great members is not appears that
"But it appears that it's not a very elite membership."
"But apparently not a very high caliber of people." (PL3)

- *yarō* is an informal word for "guy/fellow," but in a contentious situation it can mean "you jerk/you S.O.B." (or worse).
- similarly, *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"), an informal way of referring to another person, but when aimed directly at the listener in a contentious situation it becomes "you jerk/twit/idiot" (or worse).
- *teme* is a slurred *temae* ("you"). Though *temae* can be a fairly polite "you," the slurred *temē* is very informal or even rough, and in contentious situations, it, too, becomes "you jerk/twit/S.O.B."
- ~ *da na* makes a conjecture: "it's ~, it seems/I guess."
- in strict usage, *ijō* after a number or quantity means "[that number/amount] or more"; more loosely, it often means "more than [that number/amount]" (i.e., not including the stated number/amount).
- *menba* is from the English "member."
- *yō da/desu* means "it seems/appears (that)."

オバタリアン
Obatarian

by 堀田かつひこ / Hotta Katsuhiko





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What's an "Obatarian?"

The name Obatarian was coined from two words: *obasan* (おばさん), literally "aunt," but used as a generic term for middle-aged or adult women; and *batarian* (バタリアン), from the Japanese title of the 1985 American horror movie *Return of the Living Dead* a reference to the "battalions" of zombies in the film. The word, now firmly ensconced in the Japanese language thanks to this popular manga, is used to refer to a type of middle-aged woman who strikes terror into the hearts of people around her, or at least raises a few eyebrows.

After years of managing husbands, children, and household budgets, "Obatarians" seem to be using the authority of their middle years to focus at last on themselves, without regard to the social norms dictated for women in Japan.

1 **Narration**: ちがう 種類 を ひと皿 ずつ 取って...
Chigau shurui o hitosara zutsu totte...
different kind/type (obj.) one plate each take-and
To take one plate each of two different items and . . .

- *hito-* = "one," and *-sara* is the counter suffix for "plates."
- *totte* is the *-te* form of *toru* ("take"); here and below, the *-te* form is being used like "and" to link events in a chronological sequence: "take [one plate each] and . . ."

2 **Narration**: ひとつ ずつ 食べて...
hitotsu zutsu tabete...
one item/piece each eat-and
eat one piece each and . . .

- *hitotsu* is a generic counter for "one item/piece"; it can be used for almost any inanimate object if one does not know a more specific counter.
- *tabete* is the *-te* form of *taberu* ("eat").

3 **Narration**: 残り を ひとつ に まとめて...
nokori o hitotsu ni matomete...
remainder (obj.) one into combine-and
combine the remaining pieces onto one [plate] and . . .

- *nokori* is a noun form of *nokoru* ("[something] remains/is left").
- *matomete* is the *-te* form of *matomeru* ("bring/put together/combine"); *hitotsu ni matomeru* = "combine into one."

4 **Narration**: 戻す オバタリアン 流 回転ずし の 食べ方。
modosu Obatarian -ryū kaiten-zushi no tabe-kata.
return Obatarian -style revolving sushi for eating method
put it back—this is Obatarian's system for eating revolving sushi.

- the verb *modosu* ("return/put back [to its former place]") here is the end of a complete sentence modifier that began in frame 1: "[she] takes one plate each of two different items and eats one each and combines the remainder into one and returns [it]." This complex sentence is one of three modifiers that ultimately modify *tabe-kata* ("eating method").
- *-ryū* is a suffix for indicating a "school/style/system" of doing something, so *obatarian-ryū* = "the Obatarian style/system" or "Obatarian's style/system."
- *kaiten-zushi* (lit., "revolving sushi") refers to inexpensive sushi served on plates that circle on a conveyor belt in front of the customers for their selection. Some shops price all plates the same but vary the quantity on each plate depending on the expense of the toppings/ingredients; others use color-coded plates to establish higher prices for premium items.
- *no* makes *kaiten-zushi* into a modifier for *tabe-kata*: "revolving sushi eating method" → "method for eating revolving sushi." In turn, *Obatarian-ryū* modifies this combination to give "the Obatarian-style method for eating revolving sushi." Finally the long sentence modifier, which started in frame 1, modifies that whole combination: "the Obatarian method/system for eating revolving sushi in which she takes one plate each of two different items and etc." The entire "sentence" in Japanese is actually only an elaborately modified noun, not a grammatically complete sentence.

オバタリアン
Obatarian

by 堀田かつひこ / Hotta Katsuhiko

1 Narration: オバタリアンの 夫 は 夫婦 ゲンカ を する。
Obatarian no otto wa fūfu -genka o suru.
obatarian 's husband as for husband & wife fight/spat(obj.) do/have
Obatarian's husband fights with his wife. (PL2)

Co-worker: 夫婦 ゲンカ ですか?
Fūfu -genka desu ka?
husband & wife fight/spat is it?
"Did you have a fight with your wife?" (PL3)

Husband: いや、 お恥ずかしい。
Iya, o-hazukashii.
(interj.) (hon.)-embarrassing
"Yes, I'm ashamed of myself." (PL2)

- *fūfu* = "husband and wife," and *-genka* comes from *kenka* ("fight/quarrel"), so *fūfu-genka* = "marital spat," and *fūfu-genka (o) suru* = "have a fight with one's spouse."
- *iya* is a kind of "warm-up" word for exclamations of either consternation or delight/approval, here the former. Though in many contexts it serves as an informal "no," in cases like this it can instead serve as an implicit "yes."
- in spite of the honorific prefix *o-*, *o-hazukashii* implies that the speaker himself is feeling shame/embarrassment.

2 Husband: やっちゃあ いかん と わかってる んだ が...
Yatchā ikan to wakatteru n da ga...
if I do is no good (quote) know (explan.) but/and
"I know I shouldn't do it, and/but ..."

- *yatchā ikan* is a colloquial contraction of *yatte wa ikenai* ("must not do"), from the verb *yaru* ("do," informal).
- *wakatteru* is a contraction of *wakatte iru* ("know"), from *wakaru* ("come to know/understand"). *To* marks what comes before it as the specific content of what he knows/understands.
- *ga* can mean either "but" or "and" depending on the context, and the humor here depends partly on that ambiguity.

3 Husband: 一度 はじまると 女房 の やつ
ichido hajimaru to nyōbō no yatsu
once if/when it begins wife who is guy/person
一週間 は 口をきこうとしない し...
isshūkan wa kuchi o kikō to shinai shi...
one week at least doesn't try to speak and
"once we get going, my wife refuses to speak to me for at least a week, ..."

Co-worker: そんなに?!
Sonna-ni?!
that much
"That long?" (PL2)

- *hajimaru* = "[something] begins," and *to* after a non-past verb makes an "if/when" meaning. *Ichido hajimaru to* = "if [a fight] starts once" → "once [a fight] starts."
- *nyōbō* is an informal word for "wife."
- *yatsu* is an informal/slang word for "guy/fellow/person"; *no yatsu* after a name or title usually has at least a mildly belittling/derogatory feeling, and it's commonly used when finding fault with the person.
- *wa* after a number or quantity often has the meaning of "at least [that many/much]."
- *kuchi o kikō to shinai* is from the expression *kuchi o kiku* ("speak"); *-ō to shinai* is the negative form of the verb ending *-ō to suru*, which means "make an effort to/try to [do the action]"; the negative form often implies not only "doesn't try to [do the action]," but "refuses to [do the action] ."

4 Husband: だから つい やっちゃう んだ。
Dakara tsui yatchau n da.
therefore involuntarily do it-(involuntary)(explan.)
"so I can't help myself." (PL2)

- *tsui* as an adverb for actions implies the action is/was done "inadvertently/involuntarily/without thinking." In this case it essentially reinforces the same meaning included in *yatchau*.
- *yatchau* is a contraction of *yatte shimau*, from *yaru* ("do"); *shimau* after the *-te* form of a verb can imply the action is done involuntarily/in spite of oneself.

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オバタリアン
Obatarian

by 堀田かつひこ / Hotta Katsuhiko

1

Hat: マキドナルド
Makidonarudo
(business name)
MakiDonalds

Obatarian: あんこ　入ってない　の　どれ?
Anko　*haittenai*　*no*　*dore?*
sweet bean paste　not contained　ones　which
"Which ones don't have sweet bean paste?" (PL2)

Narration: とんちんかんな　こと　を　言う、...
Tonchinkan na　*koto*　*o*　*iu*...
absurd/incongruous　thing (obj.)　say
She asks things that are completely incongruous;

- the artist has deliberately altered the name from マクドナルド *Makudonarudo*, the katakana rendering of "McDonalds."
- *anko* is a heavy paste made of mashed beans (most commonly red adzuki beans) boiled with sugar; it's used in many traditional Japanese confections, so Obatarian is asking what she might well ask in a traditional sweet shop if she didn't like *anko*, or wasn't in the mood for it.
- a particle to mark *anko* as the subject of *haittenai* has been omitted. *Haittenai* is a contraction of *haitte inai* ("is not inside/is not contained").
- *anko haittenai* ("*anko* is not contained [in it]") modifies the pronoun *no* ("one/ones") → "ones that don't contain *anko*"; *wa* to mark this as the topic of the question *dore?* has been omitted.

2

Sound FX: ガラ　ガラ
Gara　*gara*
Rattle rattle (sound of ice rattling)

Narration: アイスコーヒー　の　フタ　で　氷　を　かき出して　かじる、...
Aisu kōhii　*no*　*futa*　*de*　*kōri*　*o*　*kakidashite*　*kajiru*...
iced coffee　of　lid　with　ice　(obj.)　scrape out-and　bites/chews
she scoops out ice with the lid of her iced coffee and chews on it;

- *kakidashite* is the *-te* form of *kakidasu* ("scrape/scoop out"); the *-te* form is being used like "and": "scrapes/scoops out and . . ."

3

Narration: 長居　した　後　やっと　帰る　か　と　思えば...
Nagai　*shita*　*ato*　*yatto*　*kaeru*　*ka*　*to*　*omoeba*...
long stay　did　after　finally　go home　(?)　(quote)　if/when think
After she stays a long time, when you think 'Is she finally leaving?' . . ."
after she stays a long time you finally see her get up to leave, and . . .

- *nagai* is literally "long stay," and *nagai shita* is the plain/abrupt past form of its verb form *nagai suru*, which usually implies outstaying one's welcome. *Nagai shita ato* = "after staying a long time."
- *omoeba* is a conditional ("if/when") form of *omou* ("think"), and *to* marks the preceding question *yatto kaeru ka?* ("Is she finally going home?") as the specific content of her thought.

4

Narration: トレイ　も　いっしょに　ゴミ箱　に　捨てる
torei　*mo*　*issho ni*　*gomibako*　*ni*　*suteru*
tray　also　together　garbage bin　unto　discard
she dumps her tray in the trash along with everything else:

ファースト・フード・オバタリアン
fāsuto　*fūdo*　*obatarian*
fast　food　obatarian
the fast food obatarian.
Obatarian doing fast food.

- *torei* is a katakana rendering of the English word "tray," and *fāsuto fūdo* is a katakana rendering of the English words "fast food."
- *issho ni* ("together [with]") here implies *gomi to issho ni* ("together with the trash").
- *gomi* = "trash/garbage," and *-bako* is from *hako* ("box"; the *h* changes to *b* for euphony).
- In Japanese this is another elaborately modified noun, with three complete sentences acting as parallel modifiers for *fāsuto fūdo obatarian* ("the fast food obatarian").

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オバタリアン
Obatarian

by 堀田かつひこ / Hotta Katsuhiko

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1 **Husband**: また 野菜 いため 一品 だけ か。
Mata yasai itame ippin dake ka.
again vegetable stir-fry one item only (?)
"Is it again only the one item of vegetable stir-fry?"
"All we have is vegetable stir-fry again?" (PL2)

- *ippin* is a combination of *ichi* ("one") and *-hin* the counter suffix used to count food/menu items; the suffix changes to *-ppin* in certain combinations.

2 **Obatarian**: 団地 は 台所 が
Danchi wa daidokoro ga
housing complex as for kitchens (subj.)
せまい ん だから しょーがない でしょ!!
semai n da kara shō ga nai desho!!
is small (explan.) because/so can't be helped surely
"With the kitchens in these housing complexes so small, you know there's nothing I can do about it!" (PL2)

Sound FX: ドン
Don
Thump (sound of pounding fist on table)

- when speaking of a room (or an entire house), *semai* means "small/limited in area/cramped"; it's the opposite of *hiroi* ("roomy").
- *shō ga nai* is a variation of *shikata ga nai*, "it can't be helped/there's nothing one can do about it."
- *desho* is a shortened *deshō*, which literally makes a conjecture, "perhaps/probably/surely." A short *desho* (or the PL2 *daro*) is often used when giving a reminder or admonishing the listener about something he/she has ignored/overlooked: "surely you know/have you forgotten that ~"; when it's spoken forcefully it has the feeling of "you know very well that ~."

3 **Obatarian**: こんな 所 で なに が 作れる っていう の?!
Konna tokoro de nani ga tsukureru tte iu no?!
this kind of place in/at what (subj.) can make (quote) say (explan.)
"What do you expect me to be able to make in a place like this?!" (PL2)

Sound FX: キーッ
Kii! (effect of screeching hysterically)

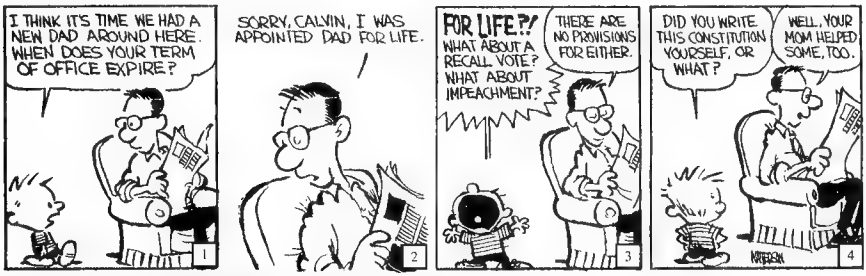
Husband: よ、 よし、じゃあ、改造して 広くしてやる から。
Yo- yoshi, jā, kaizō shite hiroku shite yaru kara.
(stammer) okay then remodel-and will make bigger for you because
"O- OK, then I'll remodel and make it bigger for you."
"O- OK, then let's remodel so you can have a bigger kitchen." (PL2)

- *tsukureru* is the potential ("can/be able to") form of *tsukuru* ("make").
- *tte* is a colloquial equivalent of the quotative *to*.
- asking questions with the explanatory *no* is quite common in colloquial speech.
- *yoshi* is an interjectory form of the adjective *ii/yoi* ("good/fine/okay").
- *kaizō* = "remodelling," and *kaizō shite* is the *-te* form of the verb *kaizō suru* ("remodel"); in this case the *-te* form indicates the means of the next mentioned action: how it will be accomplished.
- *hiroku* is the adverb form of *hiroi* ("roomy"), and *shite* is the *-te* form of *suru* ("do/make"); *hiroku suru* = "make it roomy/roomier."
- *yaru* after the *-te* form of a verb implies doing the action to or for the listener or someone else.
- *kara*, literally "because/so," is used here mainly to "soften" the end of the sentence.

4 **Narration**: そして 改造 後…
Soshite kaizō -go…
and remodeling after
And after remodeling…

Sound FX: ドン
Don
Thud (sound of setting heavy platter on table)

Arrow: 野菜 いため
Yasai itame
Vegetable stir-fry


I THINK IT'S TIME WE HAD A NEW DAD AROUND HERE. WHEN DOES YOUR TERM OF OFFICE EXPIRE?
SORRY, CALVIN, I WAS APPOINTED DAD FOR LIFE.
FOR LIFE?! WHAT ABOUT A RECALL VOTE? WHAT ABOUT IMPEACHMENT?
THERE ARE NO PROVISIONS FOR EITHER.
DID YOU WRITE THIS CONSTITUTION YOURSELF, OR WHAT?
WELL, YOUR MOM HELPED SOME, TOO.
1
2
3
4

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1 **Calvin**: "I think it's time we had a new dad around here. When does your term of office expire?"
ウチ でも そろそろ パパ を 新しい 人 に 替える べきだ と 思う んだ。
Uchi demo sorosoro papa o atarashii hito ni kaeru beki da to omou n da.
our house at soon dad (obj.) new person to change should (quote) think (explan.)
パパ の 任期 は いつ 切れる の?
Papa no ninki wa itsu kireru no?
dad/you 's term as for when expire (explan.-?)

- we had a new dad が過去形なのは仮定法過去の用法で、この節はtimeを修飾している。It's (=It is) time + 仮定法過去は「～しているべき時期なのに、まだしていない」という意味で、ここでは「『パパ』が新しい人になっているべきときなのに、まだなっていない」ことを意味する。around here は「このあたり」→「うち」。
- office は「公職、官職」、term はその「任期」を指す。つまり、カルヴィンは「父親業」を公職とみなして発言したもの。

2 **Father**: "Sorry, Calvin, I was appointed dad for life."
カルヴィン、 悪い けど、ぼく は 終身で 父親 に 任命されてる んだ
Karuvin, warui kedo, boku wa shūshin de chichioya ni ninmei sareteru n da.
(name) is bad/no good but I as for for life father to have been appointed (explan.)

- for life「死ぬまで、終身の」。

3 **Calvin**: "FOR LIFE?! What about a recall vote? What about impeachment?"
終身?! リコール 投票 は どう なの さ? 弾劾 は?
Shūshin?! Rikōru tōhyō wa dō nano sa? Dangai wa?
for life recall vote as for what kind of (explan.)(colloq.) impeachment as for

Father: "There are no provisions for either."
どっちも 規定 に ない ね。
Dotchi mo kitei ni nai ne.
neither provision/rule in not exist (colloq.)

- What about ... ?「～はどうなのか／～についてはどう思うか」。
- either はここでは recall voteとimpeachmentを指し、no provisions for either で「どちらについても規定がない」。

4 **Calvin**: "Did you write this constitution yourself, or what?"
この 規約 は 自分で 書いた か なんか した わけ?
Kono kiyaku wa jibun de kaita ka nan ka shita wake?
this constitution as for by oneself wrote or something did circumstance

Father: "Well, your mom helped some, too."
そうだな、 ママ も ちょっと 手伝った けど な。
Sō da na, mama mo chotto tetsudatta kedo na.
well/let's see mom also a little helped though (colloq.)

- ... or what? 疑問文の末尾に用い、「～かなにか？／～か、それとも？」など、ほかにも可能性があることを示唆する表現
- Well, ... 会話で言葉を切り出すときや、相手の言葉を軽く受ける場合などに用いる。文脈によって「そうだね／まあ／でも」など

ELECTION DAY IS COMING UP, DAD. PEOPLE WANT TO KNOW WHERE YOU STAND ON THE ISSUES.
1
SUCH AS?
LATER BEDTIMES, EXPANDED TV PRIVILEGES, SHORTER SCHOOL WEEKS, AND LESS DISCIPLINE.
2
I'M AGAINST THEM ALL.
I SEE.
3
HOW'S YOUR IRA? PRETTY WELL FUNDED?
GO TO BED.
4

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1 Calvin: "Election day is coming up, Dad. People want to know where you stand on the issues."
パパ、もうすぐ 投票日 だ ね。 各種の 論点 について みんな
Papa, mō sugu tōhyō-bi da ne. Kakushu no ronten ni tsuite minna
dad soon election day is (colloq.) various issues regarding everyone
パパ の 意見 を 知りたがってる よ。
papa no iken o shiritagatteru yo.
dad/you 's opinions (obj.) wants to know (emph.)

- is coming up「近づいている」→「もうすぐ～だ」。
- issues はここでは政治的な論争の的となるような各種の問題を指す。stand は、賛成または反対などの「立場を取る」こと。where 以下の節は knowの目的語となっており、知りたいことの内容を説明している。

2 Father: "Such as?"
たとえば どんな 問題?
Tatoeba donna mondai?
for example what kind of issues

Calvin: "Later bedtimes, expanded TV privileges, shorter school weeks, and less discipline."
就寝時間 の 繰り下げ とか、テレビ 視聴権 の 拡大、 週の 登校日数 削減 や、
Shushin jikan no kurisage toka, terebi shichō-ken no kakudai, shū no tōkō nissū sakugen ya.
bedtime of postponement or TV viewing-rights of expansion weekly # of school days reduction and
規律 の 緩和 なんか
kiritsu no kanwa nanka.
discipline of deregulation things like

- such as は the issues を受けており、「たとえばどんな問題か」という意味。
- privilege は「特権／特典」で、ここでは両親が子供に認めているテレビ視聴権のこと。つまり視聴時間や見てもいい番組の種類に対する制限を緩くすることを要求しているもの。またa school weekとは登校日だけを数えた1週間を指し、米国では月曜から金曜までの5日間。

3 Father: "I'm against them all."
どれも 反対 だ ね。
Doremo hantai da ne.
any/all against is/am(colloq.)

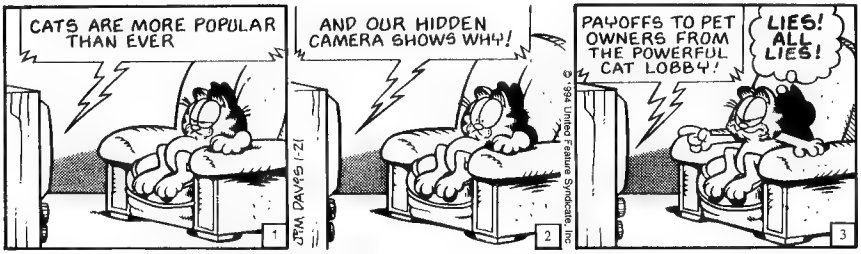
Calvin: "I see."
そう。
Sō.
that way

- against は意見が反対であることで、賛成は for 。I'm = I am。
- I see「わかった」→文脈に応じて「そう／なるほど」など。
- *sō* is literally, "that way," but it's often used like "Is that so?/I see" in response to an explanation or statement.

4 Calvin: "How's your IRA? Pretty well funded?"
パパ の 個人退職金積立勘定 は
Papa no kojin taishokukin tsumitate kanjō wa
dad/you 's IRA as for
どんな ぐあい? だいぶ たまってる?
donna guai? Daibu tamatteru?
what kind of condition greatly saved up

Father: "Go to bed."
もう 寝なさい。
Mō nenasai
now sleep-(command)

- How's = How is. IRA はIndividual Retirement Accountの略で、個人で退職後のために積み立てる積立金の口座のこと。
- pretty は口語で「かなりの／相当な」、pretty wellで「かなりよく／かなり豊富に」。fund は「貯蓄する／積み立てる」こと Pretty well funded? は Is it pretty well funded? の略で、「だいぶ積立金がたまったか？」という意味。つまり「父親業」から退職する用意はできているかと尋ねたもの



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1 **TV Host**: "Cats are more popular than ever."
ネコの 人気 は ますます 上がっています。
Neko no ninki wa masumasu agatte imasu.
cats' popularity as for more & more is rising

- more ... than ever「これまで以上(いじょう)に／これまでになく」。

2 **TV Host**: "And our hidden camera shows why!"
隠し取り カメラ で その 理由 を 解明しました!
Kakushidori kamera de sono riyū o kaimei shimashita!
hidden camera with/of/for that reason (obj.) made clear

- shows why = shows why cats are more popular than ever.

3 **TV Host**: "Payoffs to pet owners from the powerful cat lobby!"
強力な ネコ 団体 が 飼い主たち に 贈っている 賄賂 の せい です!
Kyōryoku na neko dantai ga kainushi-tachi ni okutte iru wairo no sei desu!
powerful cat lobby/group (subj.) owners to is/are sending bribery of fault is

Garfield: "Lies! All lies!"
ウソ だ! 大ウソ だ!
Uso da! Ō-uso da!
lie is big lie is

- payoffs 一般(いっぱん)には「精算(せいさん)／報酬(ほうしゅう)」などを意味(いみ)するが、口語(こうご)で「賄賂(わいろ)」の意味(いみ)もある。lobby は圧力団体(あつりょくだんたい)。

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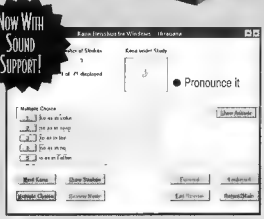
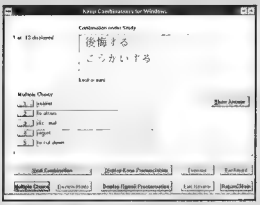
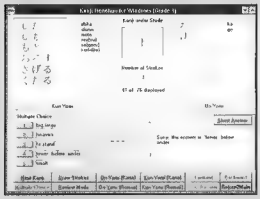


Kana Drills


Kanji Combinations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I love what you do for me... General Motors?

AMERICAN CARS ARE FINALLY MAKING INROADS ON THE JAPANESE MARKET, WITH SAVVY AD CAMPAIGNS PAVING THE WAY. JOURNALIST SASAKI YOSHINOBU EXPLAINS HOW.

In the highly competitive Japanese car market, sales of imported cars, including products from America's Big Three, are in high gear, while those of Japanese cars seem to be stalled.

According to Ministry of Transportation statistics for the first half of 1996 (January–June), the registration of American cars in Japan rose 18.3 percent from the same period a year earlier. German car manufacturers also boosted their sales by 22.4 percent. In contrast, sales of domestic cars grew by only 0.7 percent.

Car dealers in Japan point out three major reasons for this shift: the expansion of foreign automakers' sales networks in collaboration with domestic makers; the low prices and low-interest loans offered by foreign car makers; and the increase in imported cars available with right-hand drive.

In addition to these plus factors, foreign automakers are making efforts with their advertisements to attract Japanese consumers, whose preferences are different from those of Americans.

Let's explore the Big Three's ad world in Japan. The first stop is General Motors. GM's ad slogan for the Chevrolet Camaro is "*Shiborē o tanoshimō*" ("Let's enjoy Chevrolet"). As many professional copywriters say, simple is best. But isn't this a little *too* simple?

"One reason for keeping it simple is that this slogan is used in a series of ads," says a Japanese ad copywriter who has been in the business for 20 years. Indeed, the Chevrolet Blazer ad uses the same slogan with the following headline: "*Kono 4WD wa honmono no Amerika o shitteiru, Shiborē Bureizā*" ("The 4WD that knows the real America: Chevrolet Blazer").

In this context, "Chevrolet" is a synonym for American culture, the copywriter analyzes. A Japanese journalist specializing in the auto industry points out that using American culture in advertising might be a good idea. If GM is competing with European carmakers, he explains, the "American-ness" of GM's cars would prevail because Japanese lifestyles have been Americanized since the end of World War

Contrasting debut ads from Chrysler: the cheerful "How do you do? I'm the Chrysler Neon" ("Hajimemashite, Kuraisurā Neon desu," right); and the more commanding "The Chysler Stratus has arrived in Japan" ("Kuraisurā Sutoratosu, Nihon tōchaku," above).

This TV commercial for Jeep shows the same English catchphrase as in the US, but the voice-over says, "Jiipu to yoberu no wa tada hitotsu" ("There's only one called Jeep!").

II. Chewing gum, Coke, T-shirts, McHamburgers—why not Chevrolet?

Meanwhile, the copywriter has a different viewpoint. With images of the American good life, he says, this ad implies American leadership in the automobile industry. He feels, however, that it seems to be an anachronism. "As a Japanese driver, I don't think American cars are No. 1 in the world."

The second stop is the "World's Leading Company" (as it says in the ads), Ford. Spot ads for its Mondeo, Explorer, and Taurus proclaim: "*Sekai no besuto burando o Nihon e. Kokusai kakaku wa Fōdo no ryōshiki desu*" ("Bringing the world's best brands to Japan. International pricing is a sign of Ford's good sense").

This ad, points out the auto journalist, obviously tries to take advantage of something most Japanese consumers believe to be true: Almost everything is more expensive in Japan than in foreign countries. The ad implies that the same goes for car prices.

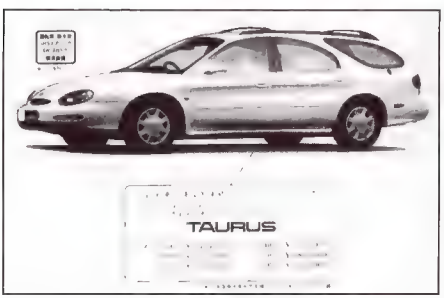
The copywriter says that "good sense" is an imperious choice of words. To him, the slogan implies "This is a product of the great America, so you should buy it."

The last stop is Chrysler. The ad for its Neon reads: "*Hajimemashite, Kuraisurā Neon desu*" ("How do you do? I am the Chrysler Neon"). Unlike the GM and Ford ads, this one doesn't emphasize American culture. As a result, it looks more friendly to Japanese consumers despite the Neon's ferocious reputation as a "Japanese car-killer."

The Japanese media have already reported sensationally that the little Neon is America's last trump card in the competition against Japanese cars, the car journalist says. "That's why Chrysler no longer needs to stress its American flavor."

The nickname of "Japanese car-killer" is a bit strong for Chrysler's taste, however. Chrysler Japan Sales has asked the media not to use the nickname since it might create a backlash by Japanese consumers.

Chevrolet uses stereotypical American images for its car ads in Japan.



Ford's ads, like this one for the Taurus, emphasize low prices.

When looking at the Big Three's progress in Japan in the first half of 1996, the gold medal goes to GM, which sold 10,633 cars, up 147.4 percent from the same term a year before. Ford gets the silver, selling 8,125 cars (up 12.6 percent). Last is the bronze, going to Chrysler, which sold 6,991 cars (up 8.2 percent).

Wide distribution networks and affordable prices are important factors in accomplishing the goals of American automakers. Another key is whether they can grab Japanese consumers' hearts—and their ads reflect their stance toward Japanese consumers.

Sasaki Yoshinobu *is a freelance journalist living in Yokohama.*

• boost = ふやす *fuyasu* / 引き上げる *hikiageru* • imperious = 尊大な *sondai na* • ferocious = 猛烈な *mōretsu na* • backlash = 反発 *hanpatsu*

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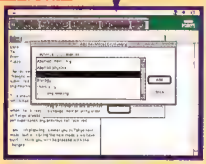

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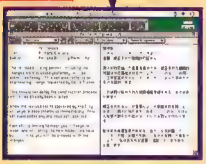

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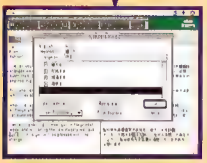

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Shocking Crimes of Postwar Japan

reviewed by Matthew C. Strecher

From the book

1971: Serial killer Okubo Kiyoshi leads police to the remains of his victims.

SHOCKING CRIMES OF POSTWAR JAPAN, by Mark Schreiber. Charles E. Tuttle Co., 1996. 312 pages, $9.95 (paperback).

On the front cover of Mark Schreiber's *Shocking Crimes of Postwar Japan*, James Melville calls the work "unique, fascinating, and immensely enjoyable." This is essentially true: the book is a quick, easy read, and is loaded with enough thrills and chills to excite the most ardent fan of television shows like "Unsolved Mysteries."

The analogy is an apt one. Schreiber makes no pretense about writing a work of academic merit, but unabashedly creates just what the title suggests: a sensationalist look at some of the better-known crimes in Japan's postwar period. It moves at a brisk pace, unloading mountains of information onto the reader and offering insights about how some of the criminals turned to crime in the first place.

The book is not without flaws, however. While stating what he does not intend for the book to be, he is reticent about what his intentions actually are. Aside from the obvious interest value in such ghoulish tabloid fare, what does Schreiber hope to show his readers? One possible answer is given on the back cover of the book, which suggests that Schreiber seeks to debunk the myth of Japan as "an orderly, peaceful, and above all safe society with virtually no crime . . ." If this is the case, however, one must question the logic of a book which aims not at exposing Japanese crime under ordinary circumstances, but focuses instead on the major aberrations in the past fifty years of Japanese history.

One must also puzzle at times over what Schreiber considers "shocking." In his introduction he notes that following "a four-month spate of shootings that left a total of thirty-eight people dead during 1994 . . . in a subsequent survey on attitudes toward crime, a shocking 88.7 percent of the respondents said they expected crime in Japan to increase in the future." The reader can only wonder what Schreiber finds surprising about this figure. After thirty-eight shooting deaths, it would have been far more shocking had the survey indicated the opposite.

His selection of subject matter must also be somewhat suspect. Alongside truly shocking crimes, such as the serial murders committed by Kodaira Yoshio, the kidnapping and murder of Murakoshi Yoshinobu, the Red Army Incident, and the AUM Shinrikyō Incident of 1995, Schreiber includes a 1964 gun battle between rival gangs in Matsuyama, an event not so much shocking as absurd, like watching an Old West gunfight carried out by myopic gunmen with toy pistols. The account is entertaining, but hardly shocking. Mysteriously omitted from Schreiber's line-up, on the other hand, are two incidents which are surely more deserving of attention: Mishima Yukio's spectacular take-over of a major Japan Self-Defense Force base on November 25, 1970, followed by his ritual suicide; and the widely publicized case of Miyazaki Tsutomu, who confessed in 1989 to abducting, sexually molesting, murdering, and dismembering several young girls. In the case of the former, Mishima's action is not only controversial, but would seem a worthy counterpart to Schreiber's discussion of leftist political action in the late 1960s and early 1970s. The latter is of interest for the types of arguments made by Miyazaki's lawyers in an effort to secure his acquittal, and how they reflect certain theories on the role of postmodernism in contemporary Japan.

The author's reasoning also strikes one as a little forced at times. Desperately seeking to show that Kodaira Yoshio was born and bred for violence, Schreiber points out that Kodaira's father, "although ostensibly sane . . . had been a heavy drinker from his youth, and, to make matters worse, had been a womanizer as well. When drunk, he became obnoxious, threw tantrums, and abused his wife and children." One cannot help pointing out the banality of these observations, as fathers who behaved like this were not particularly unusual in Japan's prewar period. The book also contains minor inconsistencies, such as in Chapter Four, "Death of a Railway Executive,"

(continued on page 79)

• unabashedly = 平然と *heizen to* / 恥じること無く *hajiru koto naku* • reticent = 無口な *mukuchi na* / 明言しない *meigen shinai* • ghoulish = 残忍な *zannin na* / 猟奇的な *ryoki-teki na* • debunk = 化けの皮を はがす *(ayamatta setsu o) katsugaesu* • aberration = 常軌を逸脱した事件 *jōki o itsudatsu shita jiken* • a spate of = 多数の *tasū no* • myopic = 近視の *kinshi no* • molest = 性的いたずらをする *sei-teki itazura o suru*

ON THE BOOKSHELF

The Great Hanshin Earthquake—A Documentary, *ed. by the Yomiuri Shinbun. Osaka: IBH Communications, 1996. 236 pages, ¥3,000*

The Great Hanshin (Kobe) Earthquake of January 17, 1995, shook Japan's political, administrative, and social systems to their foundations. This book, composted of translated excerpts from a series of 100 articles running in the *Yomiuri* newspaper in the months after the quake, examines the victims, the government's difficulties in responding to their needs, and the quake's aftermath.

The Films of Akira Kurosawa, *by Donald Richie. Berkeley: University of California, 1996. 271 pages, $19.95 (paperback)*

The third edition, expanded and updated, of Richie's definitive study of Japan's most famous director. From his early samurai dramas (*The Seven Samurai*, *Rashomon*) to his 1990 collaboration with Steven Spielberg, *Dreams*, Kurosawa and his films have been consistently hailed by critics around the world.

Fragments of a Past: A Memoir, *by Eiji Yoshikawa. Tokyo: Kodansha International, 1996. 256 pages, $12 (paperback)*

Born in 1892 in a rapidly Westernizing Yokohama, novelist Yoshikawa was reared by an alcoholic father and abused mother. At 11 he had to leave school for a series of menial jobs before finding a place in the literary world. His memoir recounts in entertaining detail daily life in turn-of-the-century Japan.

What's What in Japanese Restaurants, *by Robb Satterwhite. Tokyo: Kodansha International, 1996. 180 pages, $9.95 (paperback)*

Information for visitors who want to experience Japanese cuisine beyond tourist traps with English menus or Western-style fast-food joints. Descriptions of different kinds of eating establishments (sushi bars, blowfish restaurants, *oden* tents) are presented, along with visual cues (red lanterns, drawings of eels), which are easily deciperable even by those who can't read the signs. Much of the book is taken up with sample menus from each restaurant type; names of dishes are written in kanji and kana, romaji, and English. Also includes a mini-phrasebook for use in restaurants.

Sado: Japan's Island in Exile, *by Angus Waycott. Berkeley: Stone Bridge Press, 1996. 208 pages, $14.95 (paperback)*

The lonely island of Sado is little changed from the days when criminals and others in disgrace were sent into exile there. Waycott journeyed by foot around the periphery of the island, meeting the people and investigating legends.

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COMPUTER CORNER

Oshaberi-Mate 2.0

A handy software tool that reads out loud what you can't read for yourself

by Douglas Horn

Japanese can be difficult to read—even for those who speak the language well. Now, Fujitsu offers a new software package to make reading Japanese easier. Oshaberi-Mate 2.0 (an *oshaberi* is a person who likes to talk) is a Japanese speech synthesis program that can read Japanese text aloud.

Computerized speech synthesis is nothing new. In fact, talking computer programs have been available for many years. What Oshaberi-Mate offers is a simple Windows 95-compatible program that can easily read Japanese text from text files, applications, or the Windows clipboard. This offers many advantages for computer users. First, Japanese-language students (of all levels) can use the program to hear words that they may not know by sight. If they don't recognize the spoken word, they still must look it up, but they can go straight to the Japanese-English dictionary, eliminating the sometimes tedious task of looking up the reading in a kanji dictionary. Also, computer users more competent in spoken than written Japanese can have Oshaberi-Mate read entire text files to them. Finally, Windows 95 users who cannot display Japanese characters on their computers can use Oshaberi-Mate to hear Japanese text that appears as gibberish on the screen. This last use is not an advertised feature, but it can be handy nonetheless.

Using Oshaberi-Mate

Oshaberi-Mate 2.0 requires Windows 95-J (though the older version for use on Windows 3.1 is also included on the CD-ROM), and use is straightforward. The user needs only to select the Japanese text to be read—either by selecting a file, selecting a block of text, or copying a block of text to the Windows clipboard. Once the text is selected, the user can hit the PLAY button and listen to the text through the computer's speakers.

Oshaberi-Mate features a robot icon, which is appropriate because the program's voice is robotic. Users can configure many aspects of the voice, including speed, pitch, accent, and gender. This allows the voice to range from that of a 1950s B-movie robot to almost human. The voice has some problems with certain sounds, such as Js, and students certainly shouldn't use it as a pronunciation model. Those concerns aside, however, the output is clear and comprehensible.

Oshaberi-Mate includes two additional features—a text editor and a sound-file generator. The text editor allows users to modify Japanese text, hear the file's contents, and save it to a file (using Oshaberi-Mate's own .OSM file extension). The text editor is nothing fancy—users of Japanese Windows 95 will probably prefer the notepad accessory included with the operating system, but it can be convenient nonetheless. Users will appreciate the second utility much more.

The sound-file generator allows users to turn Oshaberi-Mate spoken text into a sound file (.WAV) that can be played on any computer. The user need only select the text and configure the voice as usual, then select the "Make .WAV" button for the speech to be recorded. These sound bytes can then be used like any other .WAV file—for Windows system events, in World Wide Web pages, or even to add Japanese speech to word processing or presentation files.

While the program is designed for the Japanese version of Windows 95, it will work on non-Japanese systems as well. On Windows 95-J, Oshaberi-Mate runs without trouble, but there are some minor snags that users running the program on US versions of Windows 95 should know about. As mentioned before, when not using special Japanese-display software, users may select Japanese text blocks or files, which Oshaberi-Mate will read aloud. Of course, the user will not be able to read

along because the Japanese text will not display properly. When using double-byte management software such as older versions of Union Way (which is also used in other Japanese display solutions such as KanjiKit), Japanese speech will sometimes be flawed. For example, the *wa* particle (は) is pronounced as *ha* and kanji combinations may be pronounced as two individual characters rather than as a combination. For example, the kanji word 決心 (*kesshin*, "determination") is read as its components *ketsu-shin*. (This problem can be resolved by using the newest version of Union Way, 4.0M, available on the World Wide Web from `http://www.unionway.com`.)

Again, such problems with using Oshaberi-Mate on non-Japanese platforms can't be considered bugs since Fujitsu never intended the program to be used on these systems. They are mentioned here only so users will know what they're getting into if they should try to use the program on US versions of Windows 95.

Installing Oshaberi-Mate

Installation is simple. The CD-ROM version took just minutes and required only one user decision—where to install the files. Oshaberi-Mate requires Microsoft Windows 95 running on a 80486 33MHz or better CPU with at least 14MB of memory and 10MB free hard disk space. The program also requires a SoundBlaster 16-compatible sound card. The documentation is all online in the form of a Japanese Windows Help file (except for a short installation guide). This help file covers all necessary information. It is, however, entirely in Japanese and will not run on non-Japanese versions of Windows, even if a Japanese text solution such as TwinBridge or Union Way is used. Those attempting to use Oshaberi-Mate on non-Japanese versions of Windows 95 will also find that the program menus and messages show up as underlines or question marks, even when one of the utilities mentioned above is in operation.

Beginning Japanese-language students and those who wish to use Oshaberi-Mate on non-Japanese versions of Windows 95 would do better to wait for the new version, which Fujitsu is currently finalizing. Speech Partner will have all of Oshaberi-Mate's features, but will use English menus, messages, and help files. Speech Partner is expected to become available this month.

***Douglas Horn** is a computer consultant living in Seattle.*

Oshaberi-Mate, $88
Speech Partner (available mid-September, 1996), $88

Fujitsu Software Corporation
3055 Orchard Drive
San Jose, CA 95134
Tel. 800-603-8105; 408-456-7968
Fax 408-456-7050

• dismember = （死体を）ばらばらにする *(shitai o) barabara ni suru* • acquittal = 無罪判決 *muzai hanketsu* • obnoxious = はた迷惑 *hata-meiwaku* / （ここでは）酒乱 *(koko de wa) shuran* • throw tantrums = かんしゃくを起こす *kanshaku o okosu* • banality = 新鮮味のなさ *shinsenmi no nasa* / 陳腐さ *chinpusa*

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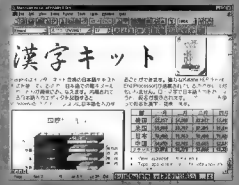

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COOKING CORNER

Hungry for *hamachi*

Whether from the sea or from a farm, yellowtail is the favored fish.

From The Essentials of Japanese Cooking *(Shufunotomosha)*

It's common knowledge that Tokyo devours more seafood (and of better quality) than any other metropolis of its size in the world. This predilection for the fruits of the ocean is nowhere more evident than in the city's legendary central fish market—and an early-morning visit to inspect the array of marine life forms on display at Tsukiji is certainly one of the most memorable images in Japan.

But even with all this excellent seafood at Tokyo's fingertips, the grass (or in this case the ocean) always appears greener on the other side. Mere mention of an impending trip across the narrow, mountainous land mass of Honshu will stir inevitable expressions of wistful vicarious pleasure: "Ah, you're going to the Nihonkai? There's great seafood there, you know . . ." And you will be regaled with stories of where to find the biggest crab, eat the freshest sea urchin, or buy the most succulent mollusks.

Generalizations are always risky, but this one is founded in rock-solid truth. There are few places along the Japan Sea coast that are not within walking distance of a fishing port, and it's certain that the sashimi served at your ryokan will have been hauled from the local bay that very same morning. There are other reasons why the *umi no sachi* ("bounty of the sea") actually tastes better there. The waters of the Japan Sea coast are colder than those on the Pacific side, which is washed by the warm Kuroshio current from the south. They're also cleaner: with fewer major cities on this side of the archipelago, there is far less pollution.

So this is why, when autumn starts to turn to winter, people all over the Kanto region are prepared to pay top yen for fresh *Nihonkai buri* (Japan Sea yellowtail). Although these large, migratory fish can be caught off the entire Japanese coast (indeed throughout the North Pacific), those caught in the pristine waters of the Japan Sea are considered the cream of the crop.

Mature *buri* can be over one meter long, and display prominent yellow markings not just on their tails but also along the sides of their bodies. The pinkish-white meat has a firm texture and slightly oily flavor that for hundreds of years has made it a favorite ingredient on sashimi platters. But you won't find *"buri"* in a sushi shop: there it's invariably known as *hamachi*, a name originally used only for the immature, one-year-old fish (when they are at their best for eating raw)—a usage which is now as approximate as "lamb" when what is really meant is mutton. More recently, the term *hamachi* designates fish that were raised artificially in shallow-water fish farms—a technology first introduced some thirty years ago. This name gives rise to one of those dreadful puns which are so treasured in Japan (and which only work if pronounced in Japanese English and if all present have had enough to drink): *"Ikura wa ikura; hamachi wa how much?* ("How much is the salmon roe? How much is the yellowtail?)

Being one of the first species to be intensively reared in artificial fish farms has kept the price within reach of most family budgets. As an indication of the relative cost, a whole *buri* caught wild in the Nihonkai can cost up to ¥30,000 in Tokyo, whereas a cultured fish of the same size will cost about a half or even a third of that. Cultivation also means that *buri* is now available at most times of the year except in the heat of summer.

In taste, it is not hard to tell deep-sea *buri* from the cultivated variety: the difference is much the same as between flavorful free-range poultry and bland broiler chickens. Fresh *buri* is always best appreciated raw, either as sashimi or sushi. But another very popular way of preparing it is in the style known as teriyaki.

Triangular fillets of the fish are broiled or fried, and then daubed with a rich, soy-based sauce. In essence, this is the same cooking method used in preparing *yakitori* (grilled kebabs of chicken meat and vegetables) and also the *unagi kabayaki* (broiled eel) that is so popular in Japan in midsummer. There are two good reasons why teriyaki is so popular as a cooking technique: the speed with which it is accomplished and the tantalizing savory aromas that waft from the kitchen as the basting sauce cooks.

Besides soy sauce, the other essential ingredient in teriyaki sauce is *mirin*, a sweet, alcoholic liquor made from *mochigome* (glutinous rice), that is used in numerous Japanese recipes because it also imparts a rich, glossy sheen to the foods with which it is cooked. This is particularly important in preparing teriyaki, since the word literally means "gleaming broiled." The same flavor can be approximated by mixing sake with a little sugar (or even using a medium-sweet sherry). But since the only way to obtain that appetizing, shiny appearance is to use *mirin*, it may be better to buy a prepared teriyaki sauce—as long as the ingredients include *hon-mirin* (real mirin) and not some inferior substitute.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Yellowtail Teriyaki • ブリ照焼 *(Buri Teriyaki)*

Ingredients (serves four)

4 fillets of *buri* (yellowtail)
2 Tbsp. oil for frying

Marinade

3 Tbsp. dark *shōyu* (soy sauce)
3 Tbsp. *mirin* (if not available, substitute 3 Tbsp. sake plus 1 Tbsp. sugar)
2 tsp. ginger juice (squeezed from grated ginger root)

Teriyaki basting sauce

2 Tbsp. dark soy sauce
2 Tbsp. *mirin* (or 2 Tbsp. sake plus 2 tsp. sugar)

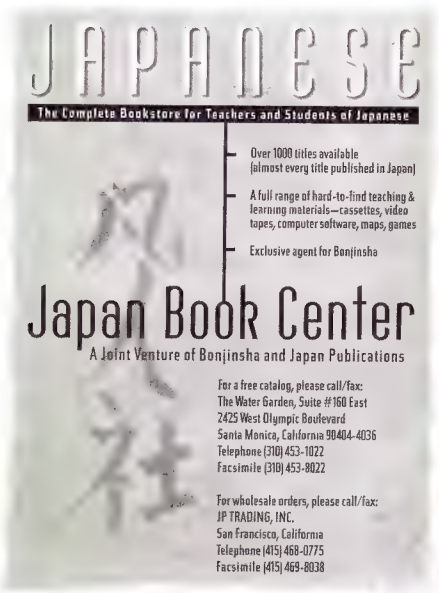
Preparation

1. Marinate the yellowtail fillets in a flat dish for about half an hour, turning them occasionally.
2. Remove from marinade and drain.
3. Heat oil in frying pan; place fillets in the heated oil, and cook over medium heat for 2–3 minutes; turn over and cook another 2 minutes.
4. While the fish is cooking, quickly mix the teriyaki sauce ingredients in a bowl (you can stir in the leftover marinade, too); when the fish is cooked, pour the teriyaki sauce over the fillets and let cook down until it forms a dark, rich glaze.
5. Serve hot on individual plates, together with a small mound of grated daikon or a few slices of sushi ginger.

Notes: This recipe is perfect for outdoor barbecues, since it is quick-cooking and the ingredients can all be prepared in advance; in this case, the teriyaki sauce should be cooked down to reduce it, so it can be used as a basting sauce. This should also be done if broiling the fish under a grill. Mix the ingredients together in a small pan, bring to a simmer, and reduce for a minute or so, until it has a rich, sticky consistency. Then pour this sauce over the cooked fillets after placing them on the individual serving dishes.

The teriyaki technique works equally well on other kinds of fish, especially dark-meat fish such as salmon and skipjack tuna, or even plaice or sole. The same process can also be applied to chicken or other meat, either cooked in larger steaks or in bite-sized morsels.

Ready-made teriyaki sauces are available in Japan, the United States, and other countries, but it's so easy to prepare your own they hardly seem necessary. To save time, you can double (or more) the quantities and keep the unused sauce in the refrigerator for future occasions.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Humorous Haiku

Special Edition: "Spam-ku" on the Net

SENRYU 川柳

Spam is the trademark name for an inexpensive canned meat made from pieces of pork and ham, seasoned with spices and pressed into a loaf shape. It is remarkable for its distinctive bright pink color, as well as for the jelly-like substance it is packed in. Exactly which parts of the pig are used to make Spam is a matter of much speculation. Popular during the frugal war years and into the 1950s, Spam has earned a place in American culture as a kind of pop icon. Even during this age of nutritional awareness, the fatty canned meat stubbornly maintains a presence on the grocery shelves.

Now, there is a World Wide Web site featuring thousands of "spam-ku" written by amateur poets. Astronomer John Nagamichi Cho is responsible for creating the widely accessed web page, which can be found at: `http://www.naic.edu/~jcho/spam/sha.html` . Following are some of our favorites from Cho's archive.

Spamは、ブタのこま切れ肉を材料にして、香辛料で味付けし、ローフ型に押し固めた安価な缶詰肉の商標名です。Spamは、その独特の鮮やかなピンク色と、それを包んでいるゼリー様の物質が際立った特徴です。正確に言ってブタのどの部分の肉が使用されているのかは、さまざまな憶測の対象になっています。食生活が質素だった戦時中から1950年代にかけて人気のあったSpamは、米国の大衆文化の一種の象徴としての地位を確立しました。栄養に関する認識の深まった今日でさえ、脂肪分の多いこの缶詰肉はしぶとくスーパーの棚に並んでいます。

現在、Spamをテーマにした「句」を何千も素人詩人（川柳人）から集めて載せている、ワールドワイドウェブ(WWW)サイトがあります。非常に多くのアクセスがあるこのウェブページは、天文学者、ジョン・ナガミチ・チョウが始めたもので、アドレスはhttp://www.naic.edu/~jcho/spam/sha.htmlです。以下に、チョウ氏の作品庫から漫画人が選んだ秀作を数句ご紹介します

Illustrations by Anthony Owsley

Oh tin of pink meat
I ponder what you may be:
Snout or ear or feet?

缶の中
Kan no naka—
ピンク肉これ
pinku niku kore
鼻、耳、足?
hana, mimi, ashi?

- *kan* = "can/food tin," and *kan no naka* literally means "inside the can/food tin."
- *pinku* is from the English "pink," and *niku* means "meat."
- *kore* = "this," *hana* = "nose/snout," and *kore hana?* can be shorthand for *kore wa hana desu ka?* ("Is this a snout?"). Adding the two other items makes it like "Is this a snout or ear or feet?"
- the Japanese version essentially says: "Oh pink meat in the tin. Is this a snout or ear or feet?"

- *make-* is the stem of *makeru* ("lose/be defeated/yield to temptation"), and the *-sō da/desu* ending of a verb implies "it seems/looks/feels like [the action will occur]," so *makesō da* = "[someone] is about to be defeated/yield to temptation." The person/thing one loses/yields to is marked with *ni*—in this case, *miwaku* ("charm/temptation")
- *bejitarian* is the katakana rendering of the English "vegetarian."
- the Japanese version essentially says "About to give in to the pink temptress, a vegetarian."

Pink beefy temptress
I can no longer remain
Vegetarian

負けそうだ
Makesō da
ピンクの魅惑に
Pinku no miwaku ni
ベジタリアン
Bejitarian

- *hen* means "fragment/piece," so *pinku hen* = "pink morsel."
- *gitogito* is an "effects" word that gives the sense of something heavy and fatty; *shoppai* = "salty."
- *korya* is a contraction of *kore wa* ("as for this"), and *nan da* = "what is it?"
- the Japanese version essentially says: "This pink morsel, so fatty and salty: what is it?"

Pink tender morsel
Glistening with salty gel
What the hell is it?

ピンク片
Pinku hen
ギトギトしょっぱい
gitogito shoppai
こりゃ何だ
Korya nan da?

Old man seeks doctor
"I eat Spam daily," he says.
Angioplasty

スパム肉
Supamu niku
毎日食べて
mainichi tabete
医者通い
isha-gayoi

- *tabete* is the *-te* form of *taberu* ("eat"); the *-te* form in this case indicates the cause/reason for the next mentioned action.
- *isha* = "doctor," and *-gayoi* is from *kayoi*, a noun form of the verb *kayou* ("commute to/frequent"), so *isha-gayoi* is a noun for "frequenting the doctor."
- the Japanese version essentiallys says: "Having eaten Spam daily, I frequent the doctor." All of our translations show how difficult it can be to cram the same meaning into so few Japanese syllables, but this one loses the most because "angioplasty," so effective in the English version, simply cannot be handled compactly in Japanese: 血管形成術 *kekkan keisei-jutsu*.

- *shizen* = "nature/natural," and *fushizen* = "unnatural." Adding *ni* makes it an adverb: "unnaturally."
- *yuganda* = "bent/contorted"; *fushizen ni yuganda* = "contorted unnaturally."
- *hate* refers to "the end/farthest point" in space or time; when speaking of a process, it refers to "the ultimate outcome/result."
- written with this kanji, *kan* means "coffin/casket"—providing a convenient pun on *kan* meaning "can/food tin." *Kan no naka* = "inside a coffin."
- the Japanese version essentially says: "After having been contorted unnaturally—inside a coffin."

Highly unnatural
The tortured shape of this "food"
A small pink coffin

不自然に
Fushizen ni
ゆがんだ果ての
yuganda hate no
棺(ひつぎ)の中
kan no naka

Other web sites post English senryū on topics varying from politics to science fiction. Try out these sites:
`http://www.naic.edu/~jcho/editorial/ehp.html` (editorial & political haiku; also by John Cho)
`http://www.columbia.edu/~tg50` (a variety of haiku)
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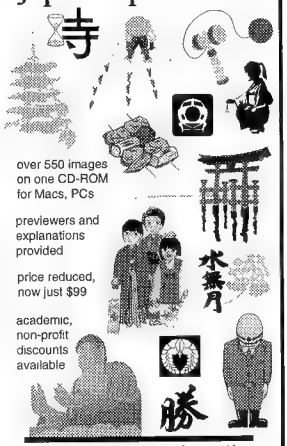

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結婚しようよ

僕たちの失敗と成功

星里もちる

by Hoshisato Mochiru

Kekkon Shiyō Yo

Bokutachi no Shippai to Seikō

Part 2

Let's Get Married

Our Failures and Successes

Kekkon Shiyō Yo follows the story of the employees of a Tokyo wedding hall called Ageha Bridal Garden. Wedding halls, where both ceremonies and receptions take place, handle all the details of the wedding—including flowers, music, decorations, and food. All a couple has to do is make choices. In Part One of our selection from *Kekkon Shiyō Yo*, however, Ageha wedding planners Masatoshi and Sanae are stuck with a groom who just can't seem to make a decision.

After the meeting, Masatoshi and Sanae, who were once engaged to each other, are in a bad mood. The independent Sanae is angry because the groom didn't seem to respect the bride's job; Masatoshi points out that it's not her place to criticize. Before long they're having a loud argument in the breakroom. "I can't tell whether they like each other or hate each other," snickers a passing co-worker.

Masatoshi's sweet girlfriend, Shōko, also works at Ageha. Hearing the fight, she follows Masatoshi to the rooftop where he goes to cool down. She invites him to her place that evening to look at the photos from a recent trip.

Later, over a beer, Sanae shares her opinions with Kakieda, her boss. "I'm just saying I don't like the view of life that equates marriage with happiness," she explains. The divorced Kakieda (who is secretly in love with Sanae) points out that many young couples fail to anticipate the difficulties of married life. They exchange a significant glance.

This episode opens with Shōko welcoming Masatoshi to her apartment.

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いらっしゃい。
1
わあっ、祥子ちゃん刺激的カッコ。
夏だから。
2
嫌い？
3
ううん。
あ、
4
スイカ。夏だから。
わあ。
5
嫌い？
6

1 **Shōko**: いらっしゃい。
Irasshai.
(greeting)
"Come in." (PL4)

- *irasshai* is the abrupt command form of the PL4 verb *irassharu* ("come"); the verb is inherently polite, so even the abrupt form is polite. It's used to greet/welcome visitors to your home; also by shopkeepers and restaurant workers to welcome customers as they enter.

2 **Masatoshi**: わあっ、 祥子ちゃん、 刺激的 カッコ。
Wā! Shōko-chan shigeki-teki kakko.
(exclam.) (name-dimin.) stimulating/arousing appearance
"Whoa, Shōko, what a dress!" (PL2)

Shōko: 夏 だ から。
Natsu da kara.
summer is because
"Because it's summer." (PL2)

- *wā* is an exclamation of surprise, but it can carry a feeling ranging from great joy to dismay, so it's not immediately clear how the speaker feels
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms."), most typically used with the names of children, but also among close adult friends and family.
- *shigeki* means "stimulus" or "stimulation," and *shigeki-teki* means "stimulating/provocative."
- *kakko* is a colloquially shortened *kakkō*, which refers to one's external appearance—most commonly how one is dressed.

3 **Shōko**: 嫌い?
Kirai?
dislike
"You don't like it?" (PL2)

- as in English, in informal speech almost any word can be turned into a question by raising the intonation at the end. More formally her question would be *kirai desu ka?* ("Do you dislike it?").

4 **Masatoshi**: ううん。あ...
U'un. A, . . .
uh-uh/no (interj.)
"Not at all. Oh, here, . . ." (PL2)

- うん *un* is an informal "yes," and うーん *ūn* represents pondering, but ううん *u'un* with a slight inflection between the two *u*'s means "no/not at all/never mind." (Since the exact pronunciation is difficult to describe, the Mangajin tapes would be a good reference in this case.)
- *a* is an interjection used when suddenly noticing or remembering something.

5 **Masatoshi**: スイカ。 夏 だ から。
Suika. Natsu da kara.
watermelon summer is because
"A watermelon. Because it's summer." (PL2)

Shōko: わあ。
Wā.
(exclam.)
"Oh, my!" (PL2)

6 **Masatoshi**: 嫌い?
Kirai?
dislike
"You don't like it?" (PL2)

大好き。
1
さわ
さわ
さわ
2
これ、かわいく写ってるじゃない。
やーだ、こんなの。顔、下膨れ——
3
僕のほうが変だよ。
ほとんど目つむってるもの。
4
二人で写ってる写真、ろくなのないな——
これもぶれてるし。
5

1 **Shōko**: 大好き。
Dai-suki.
greatly like
"I love it!" (PL2)

- *dai-* is a prefix that means "large/large scale ～," and *suki* means "like" (actually, it's a noun that means "liking," but it's often equivalent to the English verb "like") → "like very much/love."

2 **Sound FX**: さわ さわ さわ
Sawa sawa sawa
(effect of gentle, refreshing breeze)

- *sawa sawa* is related to the word *sawayaka (na)*, which is used to describe the crisp, cool, refreshing feeling of such things as fresh air, a breeze, a morning, after a bath, a cool drink, etc.

3 **Masatoshi**: これ、 かわいく 写ってる じゃない。
Kore, kawaiku utsutteru ja nai.
this cutely/attractively is/are pictured is/are not
"In this one, you are pictured attractively, are you not?"
"You look cute in this one." (PL2)

Shōko: やー だ、こんな の。顔、 下膨れ。
Yā da, konna no. Kao, shimobukure.
disagreeable/distasteful is this kind of one face lower part swollen/plump
"It's disagreeable, this one. My lower face is swollen."
"Yuck! My cheeks look all puffy." (PL2)

- *kawaiku* is the adverb form of *kawaii* ("cute/adorable"), modifying *utsutteru*.
- *utsutteru* is a contraction of *utsutte iru* ("is pictured"), from *utsuru*, which is a verb for "[an image] appears/reflects [on a TV or movie screen/in a mirror/in a photograph]." When modified by an adverb, it means "appears/reflects in the manner described," so here he's essentially saying she "looks/came out cute" in the picture.
- *ja nai* looks like "is not," but here it's a colloquial short form of *ja nai (desu) ka*, "isn't it so?" This is often a purely rhetorical question, which actually makes it more of an assertion than a question. The assertion can be mild or strong depending on the tone of voice.
- *yā da* is a variant of *iya da*, "is distasteful/disagreeable," one of the most common ways to express one's objection to something in colloquial speech.
- *konna* is "this kind of" and *no* here is like the pronoun "one" → "this kind of one" → "this one." *Konna* is often used to belittle or put down the item it modifies, and that is the feeling here.
- *shimobukure* literally means "swollen in the lower part," and *kao ga shimobukure da/desu* describes a face with full, rounded cheeks.

4 **Masatoshi**: 僕 の ほう が 変 だ よ。 ほとんど 目 つむってる もの。
Boku no hō ga hen da yo. Hotondo me tsumutteru mono
I/me 's side (subj.) strange is (emph.) almost eyes are closed (explan.)
"I'm the one who looks weird. My eyes are almost closed." (PL2)

- *boku* is an informal "I/me" used by males.
- *～ no hō ga* is used in making comparisons. It is attached to the greater of the two items being compared, and *hen* = "strange," so *～ no hō ga hen* means "～ is stranger"; here it implies "I'm stranger [in the picture] than you are."
- *hotondo* means "almost completely/almost all"—or if modifying a negative, "almost none/hardly at all."
- *o*, to mark *me* ("eyes") as the object of *tsumutteru*, has been omitted, as it often is in colloquial speech.
- *tsumutteru* is a contraction of *tsumutte iru* ("is/are closed"), from *tsumuru*, a colloquial variation of *tsuburu* ("close [one's] eyes").
- *mono* (lit., "thing") is often used as an explanatory form at the end of a sentence in colloquial speech.

5 **Shōko**: 二人で 写ってる 写真、 ろくな の ない なー。これ も ぶれてる し...
Futari de utsutteru shashin, roku na no nai nā. Kore mo bureteru shi...
two persons together are pictured photograph satisfactory one not exist (colloq.) this one too/also [camera] has moved and
"We don't have any decent pictures with both of us in them. This one's blurred, too, and . . ." (PL2)

- the particle *de* often marks the amount, number, or scope of people/items involved in an action, so *futari de utsutteru* means "two people are pictured together"—with "two people" in this case meaning "both of us." *Futari de utsutteru* is a complete thought/sentence modifying *shashin* ("photograph[s]") → "photographs in which we are both pictured together."
- *roku na* = "satisfactory/proper/decent," and *no* is again equivalent to the pronoun "one" → "a satisfactory/decent one." *Ga*, to mark this as the subject of *nai* ("not exist"), has been omitted.
- *bureteru* is a contraction of *burete iru*, from *bureru*, which refers to the camera moving as the shutter is pushed. The form *burete iru* is usually applied to the look of the resulting picture → "is blurred."
- *shi* is a relatively emphatic "and" for connecting two clauses; it cannot be used to connect two nouns as "A and B" (*to* or *ya* must be used for that purpose).

ああ
これなんか、
子供にシャッター
押してもらった
やつだもの。
1
これも。
これも、
これもボケてる。
そこいらの人に
頼んだから、
こんなもんだよ。
2
二人で写った写真
ちゃんとしたの、
一枚もないんですよー
3
そう
だっけか？
そうですよ、
一枚も。
4
やっぱりしかるべき
場所で、ちゃんとした
プロの人に、
撮って
もらった。
5

1 **Masatoshi**: ああ、これ なんか、子供 にシャッター 押してもらった やつ だ もの。
Ā, kore nanka, kodomo ni shattā oshite moratta yatsu da mono.
(interj.) this one as for child to shutter asked to push-(for us) one is (explan.)
"Oh, yeah, as for this, it's one we asked a child to push the shutter for us."
"Oh, yeah, that's one we asked some kid to take for us." (PL2)

- *ā* is an interjection that expresses recognition/recollection, like "oh, yeah/oh, that's right."
- *nanka* is a colloquial *nado* ("something like"). It's often used when singling out one of several items for particular attention, so it can be very much like the topic marker *wa* "as for ～").
- *shattā* is from the English "shutter"; *o*, to mark it as the object of *oshite moratta*, has been omitted.
- *oshite* is the *-te* form of *osu* ("push"), and *moratta* is the plain/abrupt past form of *morau*, which after the *-te* form of a verb implies having someone else do the action for you. *Ni* marks the person asked to do the action.
- *kodomo ni shattā (o) oshite moratta* is a complete thought/sentence ("[we] asked a child to push the shutter") modifying *yatsu* ("thing/one").

2 **Shōko**: これ も。これ も、これ も ボケてる。
Kore mo. Kore mo, kore mo boketeru.
this one too this one too this one too is off focus
"And this one. And this one, and this one is out of focus, too." (PL2)

Masatoshi: そこいら の 人 に 頼んだ から、 こんな もん だ よ。
Sokoira no hito ni tanonda kara, konna mon da yo.
thereabouts who are/were people to requested because this kind of thing is (emph.)
"We just asked whoever happened to be around, so this is about what you have to expect." (PL2)

- *boketeru* is a contraction of *bokete iru* ("is out of focus/blurry"), from *bokeru* ("become out of focus/blurry").
- *sokoira* is an informal word for *sono hen* ("thereabouts/nearby").
- *tanonda* is the plain/abrupt past form of *tanomu* ("request a favor").
- *konna mon da* is literally "it is this kind of thing," idiomatically implying "this is about the size of it/this is about what you can expect."

3 **Shōko**: 二人で 写った 写真、 ちゃんとした の、一枚 も ない んです よー。
Futari de utsutta shashin, chanto shita no, ichimai mo nai n desu yō.
two persons together appeared photograph proper/successful one 1-count even not have (explan.) (emph.)
"A picture with both of us in it, as for one that came out sharp, we don't have a single one."
"We don't have a single good picture with both of us in it." (PL2)

Masatoshi: そう だ っけ か?
Sō da kke ka?
that way is (recollection) (?)
"Was it that way?"
"Really, is that right?" (PL2)

- *chanto* is an adverb meaning "duly/properly/perfectly/successfully," and *chanto shita no* is an expression for "one that is proper/well made/the way it's supposed to be." *Wa*, to mark this as the topic, has been omitted.
- *-mai* is the counter suffix for thin, flat things, such as paper, CDs, computer disks, coins, etc. The number 1 plus a counter plus *mo nai* means "there's not a single one," or "I/we don't have a single one."
- *kke* or *da kke* expresses an effort to recall something that isn't entirely clear in the speaker's memory, so here it probably implies he's trying to remember if previous batches of pictures were all like this one, as Shōko claims.

4 **Shōko**: そう です よ。 一枚 も
Sō desu yo. Ichimai mo.
that way is (emph.) 1-count even
"That's right. Not a single one." (PL2)

- in this case *mo* alone is enough to imply *mo nai*.

5 **Shōko**: やっぱり しかるべき 場所 で、ちゃんとした プロ の 人 に、撮ってもらった...
Yappari shikarubeki basho de, chanto shita puro no hito ni totte moratta, . . .
after all/in the end suitable/proper place at proper professional who is person by had taken-(for us)
"In the end, maybe if we had our picture taken by a proper professional at a proper studio . . ."
[See next frame]

- *yappari* is a colloquial *yahari* ("after all/in the end"), implying that what she's about to say is the logical outcome or solution.
- *shikarubeki* is a modifier that implies the thing is "suitable/fit/properly appointed" for the desired purpose.
- *puro* is from the English "pro" for "professional"; *puro no hito* = "a professional," and *chanto shita puro no hito* = "a proper professional."
- *totte* is the *-te* form of *toru*, which when written with this kanji means "take a picture"; *moratta* is the plain/abrupt past form of *morau*, which after the *-te* form of a verb implies having someone else (marked with *ni*) do the action for you.
- *shikarubeki basho de, chanto shita puro no hito ni, totte moratta* is a complete thought/sentence ("[we] had [our picture] taken by a proper professional at a proper studio") modifying *hō* in the next frame.

ほうが……
1
今、撮ろう！
2
う、
うん。
セルフタイマーにしてさ。
3
二人の写真を。
ほら、フィルム残ってる。
4

1 **Shōko**: ほう　　が...
(continuing) *hō*　　*ga...*
side/option (subj.)
"[it would be better]."
"Maybe we'll just have to have our picture taken at a proper studio, by a professional photographer." (PL2)

- ～ *hō ga* here implies something like ～ *hō ga ii*, which after a verb or complete sentence makes an expression meaning "it's preferable/better if you/we [do the action]" or "you/we had better [do the action]." *Hō* in this case essentially refers to the "sides/options/alternatives" in making a choice—the implied other option in this case being to continue to have chance passers-by take their picture.

2 **Masatoshi**: 今、　撮ろう!
Ima,　　*toro!*
now let's take picture
"Let's take one now!" (PL2)

- *torō* is the volitional ("let's/I shall") form of *toru* ("take a picture").

3 **Shōko**: う、　　うん。
U-　　*un.*
(stammer) yeah/OK
"O...kay." (PL2)

Masatoshi: セルフタイマー に　して　さ...
Serufu taimā　　*ni*　*shite*　*sa,...*
self-timer　　to change it (colloq.)
"We'll put it on the self-timer, you know,..." (PL2)

- *un* is an informal "uh-huh/OK," but like *hai* it can also be used merely as an acknowledgment/pause word, as if to say, "I've heard you and I'm preparing to respond" or "I've heard you but I don't know how to respond." Masatoshi's response to this shows that her tone must have betrayed considerable puzzlement in this case.
- *serufu taimā* is from the English "self-timer."
- *ni shite* is the *-te* form of *ni suru*, which is used idiomatically to refer to changing a setting or the position of a switch (cf. *on ni suru* = "turn on"; *ofu ni suru* = "turn off"): *serufu taimā ni suru* = "switch to/put it in self-timer mode."
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener's attention to what the speaker is saying, something like a teen's use of "like/you know" in colloquial English.

4 **Masatoshi**: 二人　　の　写真　を
Futari　　*no*　*shashin*　*o.*
the two of us of photograph (obj.)
"and get a picture of the two of us." (PL2)

Masatoshi: ほら、フィルム 残ってる
Hora,　*firumu*　*nokotteru.*
look/here　film　remains
"Look, there's some film left." (PL2)

- a form of *toru* ("take a picture") is understood after *o*.
- *hora* is an interjection used to call the listener's attention to something, like "here/look/see."
- *firumu* is from the English "film"; *ga*, to mark this as the subject of *nokotteru*, has been omitted.
- *nokotteru* is a contraction of *nokotte iru* ("remains/is left"), from *nokoru*.

ヒソ
ヒソ
ヒソ
ヒソ
ヒソ
ヒソ
キャンキャン
1
ハッ
2
結婚したら
テレビのお仕事は
引退なさるん
ですか？
3
はい。
彼が遠征の
多い仕事なので。
家にいて
あげたいです。
4
へ――
辞めちゃうのか
この人。
けっこー面白い
レポーター
だったのに。
5

1 **Sound FX**: ピー ピー ピー ピッ ピッ ピッ
Pii pii pii pi! pi! pi!
(sound of self-timer signal approaching moment when picture will snap)

2 **Sound FX**: パシャ
Pasha
Click (sound of shutter)

3 **TV Host**: 結婚したら テレビの お仕事 は 引退なさる んですか?
Kekkon shitara terebi no o-shigoto wa intai nasaru n desu ka?
when get married TV of/on (hon.)-work as for will retire from (explan.-?)
"Will you retire from television when you get married?" (PL4)

- *kekkon shitara* is a conditional ("if/when") form of *kekkon suru* ("marry/get married").
- *terebi* is shortened from *terebijon*, the full katakana rendering of the English "television."
- *intai nasaru* is a PL4 equivalent of *intai suru* ("retire [from]").

4 **TV Guest**: はい。彼 が 遠征 の 多い 仕事 なので、家 に いてあげたいです。
Hai. Kare ga ensei no ōi shigoto na no de, uchi ni ite agetai desu.
yes he (subj.) expeditions/tours (subj.) are numerous work because it is home at want to be/stay-(for him)
"Yes, since his work requires him to travel a lot, I want to be at home for him." (PL3)

- *ensei* in the military means "expedition/campaign"; in civilian life it refers to "touring/traveling/being on the road," especially for sports competitions. *No* marks this as the subject of *ōi* ("numerous/large in quantity"), and the complete thought/sentence *ensei no ōi* ("travels are numerous") modifies *shigoto* ("work") → "work in which travels are many."
- *kare ga . . . shigoto na no de* looks like "because he is work in which . . . ," but it implies "because he is engaged in/he has work in which . . ."
- *ite* is the *-te* form of *iru* ("be in a place" for people and animate things), and *agetai* is the "want to" form of *ageru*; *ageru* after the *-te* form of a verb implies doing the action as a favor/benefit for someone else. The *-tai* form of a verb acts as an adjective, so its PL3 form is *-tai desu*.

5 **Masatoshi**: へー、 辞めちゃう のか、 この 人。
Hē, yamechau no ka, kono hito.
(interj.) quit-(unexpected) (explan.-?) this person
"Gee, is it that she's going to quit, this person?"
"How about that! So she's going to quit." (PL2)

Masatoshi: けっこー 面白い レポーター だった のに。
Kekkō omoshiroi repōtā datta noni.
quite interesting reporter was even though
"a . . . even though she was a pretty interesting reporter."
"What a shame. I thought she was a pretty good reporter." (PL2)

- *hē* is a mild exclamation of surprise like "Really?/Gee!/How about that!"
- *yamechau* is a contraction of *yamete shimau*, from *yameru* ("quit work" when written with this kanji); *shimau* after the *-te* form of a verb implies the action is unexpected, often with a feeling of regret.
- *～ no ka* literally asks "Is it that ～?" but often the question is purely rhetorical and the feeling is more like "Oh, so it's that ～."
- the syntax is inverted; normal order would be *kono hito (wa) yamechau no ka.*
- *kekkō*, when modifying an adjective, means "quite/pretty/considerably."
- *repōtā* is from the English "reporter."
- *datta* is the plain/abrupt past form of *da* ("is/are"), PL2 form of *desu*.
- *noni* ("even though/in spite of the fact that") at the end of a sentence often expresses disappointment/regret at something the speaker thinks should have happened but didn't, or should not have happened but did. Here his disappointment is over the reporter's decision to quit "even though/in spite of the fact that" she was a very good reporter.

彼のために
そうしたいん
ですよ。
あたし、
よくわかる。
百恵ちゃんだって
そうだったじゃ
ないですか。
1
なんでかなあ。
辞めるくらいなら
なんで あんなに一生懸命
仕事するのかなあ。
そうですね。
紺野さんの
言うとおりかも。
2
うん……
いや……
そうでも……
3
さて。
4
帰るの？
5

1 **Shōko**: 彼　のために　そう　したい　んです　よ。あたし、よく　わかる。
Kare no tame ni sō shitai n desu yo. Atashi, yoku wakaru.
he/him for sake of that way wants to do (explan.) (emph.) I/me well understand
"She wants to do it for her husband. I understand just how she feels." (PL2)

Shōko: 百恵ちゃん だって そう だった じゃないですか。
Momoe-chan datte sō datta ja nai desu ka.
(name-dimin.) also that way was was she not?
"Momoe-chan was that way, too, was she not?"
"Momoe-chan wanted it that way, too, remember?" (PL3)

Masatoshi: なんで かなあ。辞める くらい なら なんで あんなに　一生懸命　仕事する　の　かなあ。
Nande ka nā. Yameru kurai nara nande anna-ni isshō-kenmei shigoto suru no ka nā.
why I wonder quit extent if it is why that much diligently/all out work (explan.) I wonder
"I wonder why? If she's just going to up and quit, why did she work so hard the way she did?" (PL2)

- *no tame ni* = "for the benefit/sake of."
- *sō* is literally "in that way/manner," but it's often equivalent to just "that"; *shitai* is the "want to" form of *suru* ("do"), so *sō shitai* = "wants to do that/it."
- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers. *Wa*, to mark it as the topic, has been omitted.
- *yoku* is the adverb form of the adjective *ii/yoi* ("good/fine") → "well." *Yoku wakaru* = "understand well" → "understand just how she feels."
- Momoe-chan is Yamaguchi Momoe, one of the most popular *aidoru kashu* ("teen idol singers") of the 1970s, who chose to completely give up her showbiz career when she got married in 1980.
- *datte* is a colloquial *mo*, meaning "too/also."
- *ja nai desu ka* literally asks "is it not?/was it not?"—but it's a rhetorical question that actually makes a fairly strong assertion. In this case it has the feeling of a reminder tag: "remember?"
- *nande* is an informal *naze* ("why"), and *ka nā* asks a question like "I wonder."
- ～ *kurai nara* after a verb implies "if you are going to the extent/extreme of [doing the action], then ～."
- *isshō-kenmei* (or *issho-kenmei*) is a verb modifier that implies doing the action "all out/for all you're worth/as if your life depended on it."

2 **Shōko**: そう　です　ね。　紺野さん　の　言う　とおり　かも。
Sō desu ne. Konno san no iu tōri kamo.
that way is (colloq.) (name-hon.) (subj.) say exactly as may be
"Well, yes. It may be exactly as you say."
"Well, yes, I guess you're right." (PL2)

- *sō desu* means "it is that way/it is so" → "yes," but adding *ne* or *nē* can make it a somewhat less straightforward expression of agreement. To a large extent, Shōko is saying this just to be agreeable: elsewhere in this story, she shows that she fully subscribes to the traditional view that a woman should give up her work when she gets married.
- the name *Konno-san* here is essentially equivalent to "you"; Japanese speakers often use their listener's name in situations when an English speaker would say "you."
- *tōri* is a word that follows a verb or a complete sentence to mean "exactly in accordance with [the described action]." It's functionally a noun, so a preceding sentence follows the rules of modifying sentences—with the subject often marked by *no* instead of *ga*: *Konno-san no iu tōri* = "exactly as Konno-san says/exactly as you say."
- *kamo* is short for *kamo shirenai* ("might be/may possibly be").

3 **Masatoshi**: うん…　いや…　そう　でも…
Un… iya… sō demo…
uh-huh (interj.) that way (emph.)
"Uh-huh . . . I mean . . . it's not really . . ." (PL2)

- *iya*, an informal "no," is often used as an interjection when trying to clarify or backtrack from something just said: "no/well/I mean."
- *sō demo* implies *sō demo nai* (lit. "it's not really so"); not quite sure what to make of her sudden flip-flop and agreement, Masatoshi searches for a way to say it's not really all that big of a deal.

4 **Masatoshi**: さて。
Sate.
(interj.)
"Well then." (PL2)

- *sate* is an interjection used when one is about to begin/do something, like "well now/well then."

5 **Shōko**: 帰る　の?
Kaeru no?
go home (explan.-?)
"You're going home?" (PL2)

- in informal speech it's very common to ask a question using just the explanatory *no* with the intonation of a question.

うん。
1
この頃……
2
抱いてくれないですね。
3
あ、いや、その。
別にしなくても、
楽しいし。
4
楽しいですか？
え？
5

1 **Masatoshi**: うん。
Un.
uh-huh/yeah
"Uh-huh." (PL2)

2 **Shōko**: この頃 . . .
Kono koro .
recently/these days
"Recently . . ."

3 **Shōko**: 抱いて　くれないです　ね。
daite　*kurenai desu*　*ne.*
embrace/make love　not do to/for me (colloq.)
"you never make love to me anymore." (PL3)

- *daite* is the *-te* form of *daku* ("hold in arms/embrace/hug," or "make love to"), and *kurenai* is the negative form of *kureru*, which after the *-te* form of a verb implies "do for/to me" → "[you] don't make love to me."

4 **Masatoshi**: あ、　いや、その。　別に、　しなくても　楽しい　し...
A,　*iya,*　*sono.*　*Betsu-ni,*　*shinakute mo*　*tanoshii*　*shi . . .*
(interj.) (interj.)　that　[not] particularly　even if don't do　is fun/enjoyable　(cause)
"Ah, well, that is, even if we don't do it, it's fun, so . . ."
"Ah, well, you know, I have a good time even if we don't do it . . ." (PL2)

- *a*, *iya*, and *sono* can all be considered hesitation words in this case—words spoken to fill the gap while he tries to figure out what to say.
- *betsu-ni* is followed by a negative to mean "not particularly ~." Here the implication is that he doesn't particularly feel that they need to make love in order to have a good time.
- *shinakute mo* is a conditional "even if" form of *shinai* ("not do"), negative of *suru* ("do").
- *shi* can be used to indicate a cause or reason—in this case the reason why he doesn't particularly feel they need to make love.

5 **Shōko**: 楽しい　ですか?
Tanoshii　*desu ka?*
is fun/enjoyable　(?)
"Is it fun?"
"Do you have a good time?" (PL3)

Masatoshi: え?
E?
what?/huh?
"Huh?" (PL2)

Book Review

(continued from page 54)

where on page 73 the deceased is identified by his personal items, including his spectacles, whereas on page 77 it is suggested that the victim's spectacles were, in fact, not found at the scene.

Lapses such as these, and a generally weak writing style, cause the reader to pause rather too often. The book's strengths, however, outweigh many of these flaws. The episodes which are related are well researched. The author makes an effort to present alternative viewpoints and is, at the same time, effective in indicating his own convictions. One may wonder at his frequent reliance on such popular mystery writers as Matsumoto Seichō and Kikumura Itaru, and indeed their reasoning in these cases, based wholly on "evidence" available through the press rather than actual case files, must be suspect. At the same time, the frequency with which writers like Matsumoto engage in speculation concerning these spectacular crimes indicates the very significant role of Japanese popular culture in the dissemination of information to the public, particularly in view of the reticence of the Japanese authorities. In a sense, one might say that the machinery of popular culture effectively fills in the gaps left by the Japanese state, which, historically, tells its citizenry only as much as it needs to know.

The real value in *Shocking Crimes of Postwar Japan* lies in its role as a starting point for future research. Although the facts are well researched and largely accurate, no attempt is made to assess the deeper social implications of these crimes, and it is this lack of curiosity that prevents this book from being of direct use to anyone with more than a casual interest in Japan. However, it may prove to be a useful resource for more serious scholars of Japanese culture and society; many of the episodes related in Schreiber's text can and should be expanded into more serious essays which will examine the larger picture of postwar Japanese history.

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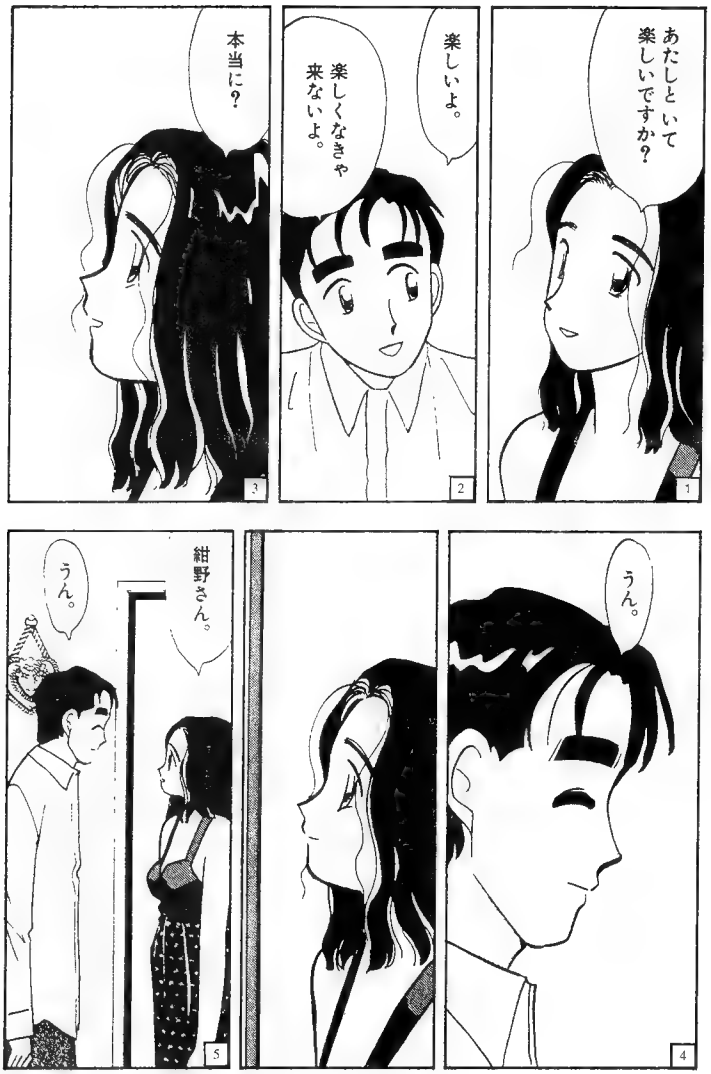
• dismember = （死体を）ばらばらにする *(shitai o) barabara ni suru* • acquittal = 無罪判決 *muzai hanketsu* • obnoxious = はた迷惑な *hata meiwaku na* / （ここでは）酒乱にの *(koko de wa) shuran no* • throw tantrums = かんしゃくを起こす *kanshaku o okosu* • banality = 新鮮味のなさ *shinsenmi no nasa* / 陳腐さ *chinpusa*


あたしといて楽しいですか？
1
楽しいよ。
楽しくなきゃ来ないよ。
2
本当に？
3
うん。
4
紺野さん。
うん。
5

1 **Shōko**: あたし と いて 楽しい ですか?
Atashi to ite tanoshii desu ka?
I/me with being fun/enjoyable is it
"Is it fun being with me?"
"Do you have a good time being with me?" (PL2)

- *ite* is the *-te* form of *iru*, which in the form ～ *ni iru* means "be in/at/on/etc. [a place]" for people and animate things; in the form ～ *to iru* it means "be with [someone]." The *-te* form here indicates manner or means: *atashi to ite* = "by/while being with me" ➧ "being with me."

2 **Masatoshi**: 楽しい よ。楽しくなきゃ 来ない よ
Tanoshii yo. Tanoshikunakya konai yo.
is fun/enjoyable (emph.) if not enjoyable wouldn't come (emph.)
"[Yes,] it is fun. If it wasn't fun, I wouldn't come."
"Sure. I wouldn't come if I didn't." (PL2)

- *tanoshikunakya* is a contraction of *tanoshiku nakereba*, a conditional ("if/when") form of *tanoshikunai*, negative of *tanoshii* ("is fun/enjoyable") → "if it isn't/wasn't fun."
- *konai* is the negative form of *kuru* ("come").

3 **Shōko**: 本当に?
Hontō ni?
truly/really
"Really?" (PL2)

- *hontō ni* is the adverb form of *hontō* ("true/truth"). She makes it a question by raising the intonation on *ni*.

4 **Masatoshi**: うん。
Un.
"Uh-huh." (PL2)

5 **Shōko**: 紺野さん。
Konno-san.
(name-hon.)
"Konno-san." (PL2)

Masatoshi: うん。
Un.
"Uh-huh." (PL2)

- even though they have now been dating for quite a while, she continues to call him by his surname plus the polite *-san* ("Mr.")—another sign of Shōko's relatively traditional mindset. It doesn't actually sound quite as stiff and formal as if an English-speaking woman addressed her boyfriend as "Mr. So-and-so."

お盆に大分の両親が上京してくるんです。
1
うん。
2
会ってください。
うん。
3
え？
4

1 **Shōko**: お盆　に　大分　の　両親　が　上京してくる んです。
Obon　*ni*　*Ōita*　*no*　*ryōshin*　*ga*　*jōkyō shite kuru*　*n desu.*
(festival name) at/for (place name) in/from parents (subj.) come up to Tokyo (explan.)
"During Obon, my parents in Oita will be coming up to Tokyo."
"My parents in Ōita will be coming to visit during Obon." (PL3)

- *Obon* (or *Urabon*) is the Buddhist "All Souls' Days" observed each year from August 13 through 15 or 16 (or the same days in July in some areas). It is a heavy travel time as families gather for the festivities much as Americans get together at Thanksgiving time. Here the parents are coming up to the city from the country, but more typically, those living in the city return to their ancestral homes in the country.
- Oita is the name of a prefecture in northern Kyushu, as well as of its capital city.
- *jōkyō*, written with the kanji for "up" and "capital," refers to traveling "up" to Tokyo from any outlying area, North, South, East, or West (more than commuting distance is assumed). *Jōkyō shite kuru* is from *jōkyō suru* ("travel up to Tokyo"); *kuru* after the *-te* form of a verb implies the action moves toward the speaker, so the form *jōkyō shite kuru* is only used by those who live in Tokyo and are speaking about someone else coming to visit.
- she uses the explanatory *n desu* because she's "explaining" the situation that leads her to make her next request.

2 **Masatoshi**: うん
Un.
"Uh-huh." (PL2)

3 **Shōko**: 会ってください。
Atte kudasai.
meet-(request)
"I'd like you to meet them." (PL3)

Masatoshi: うん。
Un.
"Uh-huh." (PL2)

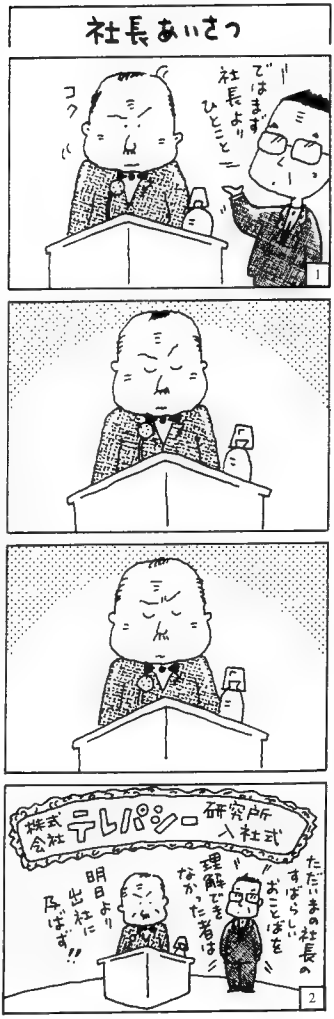
- *atte* is the *-te* form of *au* ("meet"), and *kudasai* after the *-te* form of a verb makes a relatively polite request.

4 **Masatoshi**: え？
E?
huh?/what?
"Huh?" (PL2)

竹右衛門家のひとびと

Take'emon-ke no Hitobito
The Take'emon Clan

by 佐藤竹右衛門 / Satō Take'emon



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Title: 社長 あいさつ
Shachō *Aisatsu*
co. pres. greeting/ceremonial address
Greeting from the President

- *aisatsu* can refer to a wide variety of civilities/formalities, including routine daily greetings like *ohayō gozaimasu* ("good morning") and *konnichi wa* ("good afternoon") as well as client visits, seasonal compliments and gifts, and ceremonial addresses.

1

MC: では、 まず 社長 より ひとこと
Dewa, mazu shachō yori hitokoto
then first of all co. pres. from one word
"Well then, to begin with, a word from our president." (PL2)

FX: コク
Koku
(effect of slight bow)

- *dewa*, often contracted to *ja* in less formal situations, is a conjunction meaning "in that case/then/well."
- *yori* sounds somewhat more formal than *kara* ("from").

2

Sign: 株式会社 テレパシー 研究所
Kabushiki-gaisha Terepashii Kenkyū-jo
joint stock co. telepathy research center

入社 式
Nyūsha -shiki
enter-company ceremony
Telepathy Research Center, Inc. New Employee Welcoming Ceremony

MC: ただいまの 社長 の すばらしい おことば を
Tadaima no shachō no subarashii o-kotoba o
just now of co. pres. 's wonderful (hon.)-words (obj.)
理解できなかった 者 は
rikai dekinakatta mono wa
could not understand persons as for
明日 より 出社 に及ばず。
asu yori shussha ni oyobazu.
tomorrow from coming to work is unnecessary
"Those unable to comprehend the wise words bestowed on you by the president just now need not come to work tomorrow." (PL2)

- *kabushiki* means "stock," and *-gaisha* is from *kaisha* ("company/corporation"; in combinations, *k* changes to *g* for euphony) → "joint stock company."
- *terepashii* is from the English "telepathy."
- *kenkyū* refers to scientific or academic research, and *-jo* is a suffix meaning "place of/for [the stated activity]" → *kenkyū-jo* = "research center" (can also be *kenkyū-sho*).
- *nyūsha* combines the kanji for "enter" and "company," to refer to a person's "hiring by/joining" a company, and *-shiki* means "ceremony." *Nyūsha-shiki* refers to a ceremony to formally welcome the "entering class" of new employees.
- *tadaima* means "just now," and adding *no* makes it a modifier for the phrase *shachō no subarashii o-kotoba* ("the president's wonderful words").
- *rikai dekinakatta* is the plain/abrupt past form of *rikai dekinai* ("can't understand"), negative of *rikai dekiru* ("can understand"); *dekiru* replaces *suru* to make the potential ("can/be able to") form of *suru* verbs.
- *tadaima no shachō no subarashii o-kotoba o rikai dekinakatta* is a complete thought/sentence ("[you] couldn't understand the president's wonderful words of just now") modifying *mono* ("person").
- *shussha* is a noun referring to the act of "going/coming to work."
- ～ *ni oyobazu* is an expression for "[doing the action] is unnecessary/need not [do the action]."

竹右衛門家のひとびと

Take'emon-ke no Hitobito
The Take'emon Clan

by 佐藤竹右衛門 / Satō Take'emon

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Title: うんどう 不足
Undō -busoku
exercise insufficiency
Out of Shape

- the suffix *-busoku* is from *fusoku* ("insufficiency/shortage").

1

Cat: ゴロゴロ してないで 少し 運動する か?
Goro-goro shitenaide sukoshi undō suru ka?
(lie about FX) instead of doing a little exercise (?)
"Shall we get a little exercise instead of just lying around doing nothing?" (PL2)

Dog: んー
N–.
uh huh/yeah
"Yeah." (PL2)

- *goro-goro shitenaide* is a negative *-te* form of *goro-goro suru* ("lie about idly," usually at home, indoors). A verb in the *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."
- *undo* is a noun for "exercise," and *undo suru* is its verb form.

2

Cat: ホッケー か ピンポン かな?
Hokkē ka pinpon ka na?
hockey or Ping Pong is it perhaps?
"Hockey, or maybe Ping Pong?"
"Shall we play hockey, or maybe Ping Pong?" (PL2)

Dog: いや、ゴルフ だ な。
Iya, gorufu da na.
no golf is (colloq.)
"No, golf." (PL2)

- *hokkē*, *pinpon* and *gorufu* are from the English "hockey," "Ping Pong," and "golf," respectively.
- *ka* between two nouns is like "or."
- *ka na* at the end of a sentence typically asks a conjectural question, "I wonder if it is ～?/Is it perhaps ～/Could it be ～?"
- *iya* is a colloquial word for "no"; the more formal equivalent is *iie*.

3 **Sound FX:** ピシッ
Pisht!
Whack (sound of golf club hitting ball)

4

Dog: あー、スライス しちゃった。池 に 入った。
Ā, suraisu shichatta. Ike ni haitta.
(exclam.) slice did-(regret) pond into entered
"Oh no, I sliced it. It went in the pond." (PL2)

Sound FX: ポチャ
Pocha
Splash (sound of ball landing in water)

Cat: 運動 不足 だ から なァ。次、オレ だ、オレ。
Undō -busoku da kara nā. Tsugi, ore da, ore.
exercise insufficiency is because (colloq.) next I/me is I/me
"Because you really don't get enough exercise. Next is me, me."
"You're just out of shape. Next it's my turn, my turn." (PL2)

- a long *ā* as an exclamation often carries a feeling of dismay/alarm.
- *suraisu* is from the English "slice," and its verb form is *suraisu suru*. *Suraisu shichatta* is a contraction of *suraisu shite shimatta*, the *-te* form of *suraisu suru* plus the plain/abrupt past form of *shimau*, which after the *-te* form of a verb often implies the action was undesirable/regrettable."
- *haitta* is the plain/abrupt past form of *hairu* ("enter"). *Ni* marks the place entered.
- *nā* adds colloquial emphasis: "you really are/do ～."
- *ore* is a rough, masculine word for "I/me."

Lesson 59 • *You* (Part 1)

In our last two lessons, we took an up-close look at pronouns for "I." Now, we will turn our sights to the many pronouns which can be used for "you." For every case and situation that calls for a certain "I," there seems to be a corresponding "you," again dependent on the age, gender, and social status of the people interacting.

It is important to remember that the Japanese generally tend to avoid using personal pronouns, and the use of those for "you" is particularly limited. Entire conversations take place without the speaker once referring to the listener with any of these pronouns. A Japanese speaker is more likely to use the listener's name, with *-san* or *-kun* or *-chan*; or if the listener is of higher social status, his or her title. Still, there are many situations in which the pronouns can't be avoided—and then the trick is to select the right one.

In this lesson, we cover some of the most common words for "you." These same words are sometimes used in ways that make them equivalent to English words other than "you" (e.g., a wife-to-husband *anata* = "dear/honey"); we cover some of these uses, too.

Anata as a generic "you"

A woman had her purse snatched just as Matsuda was walking out of the hotel where he works. The policeman who came to the scene asks people in the crowd if they can give a description of the thief.

© Ishinomori Shōtarō / *Hotel*, Shogakukan

Policeman: あなた は？
Anata wa?
you as for
"How about you?" (PL3)

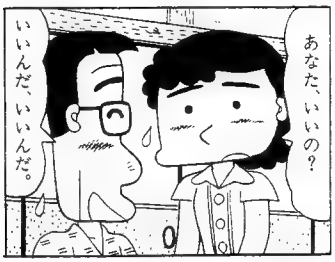
Matsuda: い、 いえ...
I- ie...
(stammer) no
"N-no..." (PL3)

- the policeman doesn't ask a full question, but it's obvious from the context that he's asking Matsuda the same thing he asked the others *Anata wa hannin no kao ya sugata o oboete irasshaimasu ka?* ("Do you remember the face or appearance of the criminal?").

Anata is a polite and relatively formal "you"—the safest choice for general use when you don't know your listener's name or title.

Anata as a term of endearment

Mr. Katō has just promised his children that if either of them can give him a good laugh, he will give that child a thousand-yen note. His wife, however, is not certain it's such a good idea.



© Saigan Ryōhei / *Yūwake no Uta*, Shogakukan

Mrs. Katō: あなた、 いい の?
Anata, ii no?
you is good/OK (explan -?)
"Dear, is it OK?"
"Dear, are you sure?" (PL2)

Mr. Katō: いい んだ、 いい んだ、
Ii n da, ii n da.
is good/OK (explan.) is good/OK (explan.)
"It's OK, it's OK."
"Sure, sure." (PL2)

- the explanatory *no* is often used to ask questions in colloquial speech—especially among women.
- Mr. Kato's use of the explanatory *n da* is mostly for emphasis.

Japanese women typically use *anata* (lit., "you") to address their husbands in the way English-speaking women use "dear."

Anta: less formal—and even rude

These women are at a cooking class where they are required to fillet a fish. The middle-aged *obatarian*, while slicing her fish into three or four fillets, notices that the younger housewife is having trouble slicing even one.

© Hotta Katsuhiko / *Obatarian*, Take Shobo

Obatarian: ちょっと あんた、それでも 主婦?!
Chotto anta, sore demo shufu?!
a little you even with that housewife
"Hey you! [That's the best you can do] and yet you're a housewife?!"
"Hey, you! With *that* you call yourself a housewife!?" (PL2)

- *chotto* literally means "a little," but it's also used as an informal interjection to get someone's attention: "Hey!"
- *sore demo* literally means "even if/though [the situation] is that," implying "still/yet/nevertheless." In this case it is like "Even though you can't do any better than that, you still are/claim to be a housewife?"

Anta is a contraction of *anata*. It has a very informal/familiar feeling, and, even without an aggravated tone of voice, can be quite rude if used in the wrong situation, so it's best avoided by beginners.

Kimi (adult to child)

The baby, Akio, has just finished a photo session for an advertisement. Several other babies were also photographed, but Akio was the only one who posed just as the photographer asked.

© Okazaki Jirō / *After 0*, Shogakukan

Man: 今日 も あきお君 よかった ね
Kyō mo Akio-kun yokatta ne.
today also (name-fam.) was good (colloq.)
"You were a good model again today, Akio." (PL2)

たぶん、君 の 分 を 使う と 思う よ
Tabun, kimi no bun o tsukau to omou yo.
probably you 's portion (obj.) use (quote) think (emph.)
"I think we'll probably use your part." (PL2)

- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine").
- *kimi no bun* (literally, "your portion/segment/share") refers to the portion of the photo session in which Akio appeared.

Kimi is an informal word for "you" used mostly by males when addressing equals or subordinates/juniors

Kimi (peer to peer)

Nitta and Tanaka have entered a new high school and joined the soccer club. When Nitta learns that Tanaka already knows the team's pretty manager, he wants to make sure he will be introduced to her.

© Oshima Tsukasa / *Shoot* Kodansha

Nitta: 君 と は 友達 に なれそうだ
Kimi to wa tomodachi ni nareso da
you with as for friends seems like [we] can become
"It looks like you and I can become friends."
"I think you and I should be friends." (PL2)

Tanaka: え？ あ、 こちらこそ！
E? A, kochira koso!
(interj.) (interj.) this side/me also
"Huh? Oh, me too!" (PL3)

- *nareso da* is from *nareru*, the potential ("can/be able to") form of *naru* ("become"), the *-sō da/desu* ending of a verb implies "appears/looks like [the action will take place]."
- *kochira* (literally, "this side/direction") is a common way of referring to oneself or one's own group ("I/we"), and *koso* is an emphatic particle. *Kochira koso* can be literally rendered as "I/we all the more" or "I/we as much as you"; the expression essentially implies that the sentiment is mutual, and it's most typically used as a set phrase for returning greetings and expressions of thanks.

Kimi (superior to subordinate)

The president of Tōa Appliances has just learned that it was Ms. Kizaki who thoughtfully put a vase of flowers in the men's room at the office.

© Gyu & Kondō / *Eigyō Tenteko Nyōshi*, Scholar

Shachō: 我社 にきみのような 女子 社員
Uchi ni kimi no yō na joshi shain
our company in you like female employee
が いてくれた んだ ね
ga ite kureta n da ne.
(subj.) existed-for us (explan.) (colloq.)
"This company is lucky to have an employee like you." (PL2)

- 我社 means "our company" and would normally be pronounced *wagasha*, but in this case the author has indicated that it is pronounced *uchi*. *Uchi* literally means "inside," but it's also frequently used to refer to one's own family, company, or other in-group.
- *kimi no yō na* ("[who is] like you") modifies *joshi shain* ("female employee")
- *ite* is from the verb *iru* ("exist/be [here]"), and *kureta* is the past form of *kureru*, which implies that the preceding act/verb is for the benefit of the speaker

Kimi (husband to wife)

This husband and wife are discussing the wife's mother, who recently moved in with the family. The wife has just said that her mother is truly grateful to her husband for allowing her to live with them.

© Saigan Ryōhei / *Yūwake no Uta*, Shogakukan

Husband: ハハハ、 何 言ってる んだい
Ha ha ha, nani itteru n dai.
(laugh) what is/are saying (explan.)
君 は 一人娘 なんだ から、 あたりまえ じゃないか
Kimi wa hitori-musume na n da kara, atarimae ja nai ka.
you as for 1-person daughter (explan.)-is/are because a matter of course is it not?
"Ha ha ha, what are you talking about? You're an only child, so it's only natural." (PL2)

Wife: それ は そう なんだ けど...
Sore wa sō nan da kedo . . .
that as for like that (explan.)-is but
"That's true, but. . ." (PL2)

FX: ハハハ ホホホ
Ha ha ha Ho ho ho (masculine and feminine laughs)

- *itteru* = *itte iru* ("am/is/are saying"), from *iu* ("say").
- asking a question with *dai* or *n dai* is generally restricted to males in very informal situations. It feels a little softer than asking with the abrupt *da* or *n da*.
- *hitori* = "one person," and *hitori-musume* refers to a daughter who is the family's sole/only child.
- traditionally it is the responsibility of the eldest son to take care of the parents in their old age. If a daughter is an only child, however, the responsibility falls to her.

Omae (peer to peer)

Michiru and Shōta are on a trip sponsored by their company dormitory. The previous night, they sneaked up to the girls' bath area and listened in on the chatter. Unfortunately, Michiru overheard them saying that they thought he was a strange, wishy-washy sort with a weird haircut, and now he is down in the dumps.

© Kobonouchi Eisaku / *Tsuumoku Dokuhin Rvō*, Shogakukan

Shōta: お、 お前... 彼女達 が 言ってた こと 気にして...
O- omae. . kanojo-tachi ga itteta koto ki ni shite . . .
(stammer) you girls (subj.) were saying things letting bother
"Y-you . . . Are you letting what those girls said bother you?" (PL2)

Michiru: 正太君 は いい よ...
Shota-kun wa ii yo . . .
(name-fam.) as for good/lucky (emph.)
"You're lucky, Shōta . . ." (PL2)

- *itteta* = *itte ita* ("were saying"), past form of *itte iru*. *Kanojo-tachi ga itteta* ("those girls were saying [it]") modifies *koto* ("things").
- *ki ni shite* is the *-te* form of *ki ni suru* ("mind [it]/let [it] bother you").
- when ~ *wa ii yo/na/ne* follows a personal name or pronoun, *ii* (lit., "good/fine/OK") can imply "[the person] is lucky." Michiru goes on to say that Shōta is lucky because he is popular with the girls, and he has a girlfriend back home.

Omae is used mostly by men with their peers and subordinates. Among friends and family it generally carries a feeling of familiarity—though it can also sound quite rough depending on tone of voice. When used with people other than acquaintances it feels quite rough.

Omae (superior to subordinate)

Haibara works at Empire Finance Company in Osaka. He is now consulting with the company president about a business deal, where he must decide in favor of either an individual investor or a large corporate one.

© Aoki Yūji / *Nanwa Kin'yūdo*, Kodansha

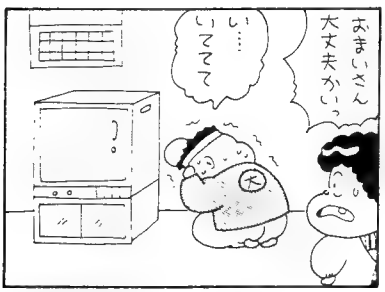
Shachō: いずれにせよ、決断 する の は
Izure ni seyo, ketsudan suru no wa
in any case decision do/make one as for
お前 やから な。
omae ya kara na.
you because it is (colloq.)
"In any case, you're the one who has to make the decision." (PL2)

Haibara: わ、 わかりました
Wa- wakarimashita.
(stammer) understood
"I- I understand."
"Y-yes sir." (PL3)

- *izure ni seyo* is a phrase meaning "in any case/either way."
- *ya kara* is dialect for *da kara*, "because it is ~."
- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The word is often used in response to instructions/commands/requests to indicate one will do as asked: "Yes/OK/I will do it."

Omae-san

Beranmei Tōchan has just tripped over an iron on the floor and hit his head on the television.



© Tachibanaya Kikutarō / *Beranmei Tochan*, Take Shobo

Wife: おまいさん、大丈夫 かい？
Omai-san, daijōbu kai!?
you-(hon.) all right (?)
"Are you all right, dear?"
"Is it all right, dear?" (PL2)

Tōchan. い、いててて
I- ite-te te!
painful
"Ow-owwww!"

- *omai-san* is a dialect variation of *omae-san* –a rare instance in which *san* is appended to a pronoun.
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier feeling. Normally *daijobu kai* in a situation like this would be asking "are you all right?" but in this case it turns out she's actually more concerned about the television, not her husband.
- *te* is a corruption of the adjective *itai* ("painful"), which is also used as an exclamation of pain. "ow/ouch!"

Omae from a male speaker can sound rough, but *omae-san* spoken by a woman addressing her husband usually has an endearing tone.

The formal *Otaku*

The appliance salesman Minamida has made friends with a struggling car salesman, Ōki. Although Minamida can't help him out by buying a car for himself, he introduces his friend to Kawai, an appliance retailer who has a truck that's on its last legs and is thus a potential customer for Ōki.

© Gyū & Kondō / *Eigyō Tenteko Nisshi*, Scholar

Kawai: 下取り で それだけ 出してくれる の なら
Shitadori de sore dake dashite kureru no nara
trade-in for that much will pay me (explan.) if it is
おたく の 車 買ってもいい よ！
otaku no kuruma katte mo ii yo!
your co. 's car am willing to buy (emph.)
"If you'll give me that much for my trade-in, I'd be happy to buy a car from you!" (PL2)

Minamida & Ōki: エッ！
E!
"Really?!"

- *sore* = "that" and *dake* = "only," but the combination often means "that much" rather than "only that."
- *dashite* is from *dasu* (lit., "put/take out"), which in money matters means "pay/expend." *Kureru* after the *-te* form of a verb implies the action will be done to or for the speaker.
- *katte* is the *-te* form of *kau* ("buy"); *-te mo ii* grants permission or expresses willingness to do the action.

Otaku literally means "your home/house," but it also serves as a relatively formal "you." In the corporate setting, where it's used a great deal, the meaning becomes "you/your company."

漫

Tease me, squeeze me, dial me

by William Marsh

Are you lonely, frustrated, and Japanese? Do you dream of meeting that special someone who thinks you're someone special, too?

Well, you're not alone. There's a place where you can go to meet others who are in the same boat. It's called a telephone club—*terekura* (テレクラ). From the land that brought you the Walkman and karaoke machines, here's the latest in palmtop systems that set you afloat in a world of unchecked fantasy. And you'll be doing what you do there in pairs.

What that is depends on you. Encounters over the phone line in Japan can (and very often do) involve restrained, tentative conversations between strangers seeking permanent companionship. The *terekura* as originally conceived is a place where fellows hoping to meet Ms. Wonderful (or just to talk to somebody) pay to enter tiny booths and hook into a chat line. On the other end are their female counterparts, usually calling from home at no charge.

Then what happens? It's up to the couple. Thirty minutes of desultory conversation, a friend tells me, is usually enough for the parties to reach their private conclusions. "I happen to be free tomorrow . . ," one or the other may venture to say.

"*Itsu no ma ni ka denwa o kirarechatta*" ("All of a sudden the phone went dead") is one common refrain following such a proposal. Otherwise, the pair may agree to meet in a restaurant or coffeehouse. They might even go so far as to show up and identify themselves.

Even if they do, shrugs my friend, nothing ever really works out when people connect through *terekura*.

But he keeps going back.

Males who ask questions like "*Ima doko ni imasu ka? Donna fuku o kite imasu ka?*" ("Where are you now? What are you wearing?") are cut off instantly. Any hint that the conversation's becoming a platform for aural voyeurism promptly lands the offender in hyperspace.

This surprised me, since phone sex seems to be a sport enjoyed by both men and women. Ads for it are plastered everywhere in Japan—telephone poles, sports newspapers, erotic manga—and the target audience is certainly not limited to men. "*Shigekiteki na deai o yakusoku shimasu*" ("We promise you a stimulating encounter"), proclaims a typical ad in a "lady's comic" (an erotic manga for women), which deliberately uses the punning phone number 518-456. These digits can be pronounced *go-ichi-hachi-shi-go-roku*, encoded shorthand for *ko-i-wa-ji-go-ro* ("love is a gigolo"). The service being offered is *dengon daiaru* (伝言ダイアル, "callback dialing").

A *dengon* customer maintains a message box inside the *dengon* system, where he/she can post recorded messages and receive responses, or listen to messages posted by others and leave messages for any who seem attractive. The fee for each transaction is deducted from funds wired to the *dengon* system in advance.

The chances of a call being returned suffer because the other party may be collecting a fee from the *dengon* system to spice things up with alluring messages. Even high school girls get into the act, picking up spending money each week based on how many callback requests their messages generate.

According to a want ad in one lady's comic soliciting applicants for the position of *terehon* companion, the worker may operate in one of two modes, depending on whether her intent is to initiate *nōmaru senyō tsūshotto* (ノーマル専用ツーショット, "normal priority encounters") or *tere-etchi tsūshotto* (テレエッチツーショット, "telephone sex encounters").

(*Tsūshotto* ["two-shot"], by the way, was the supercool 80s way to describe a couple having their picture taken together, but refers here to the alleged intent of both callers: an actual telephone meeting. *Etchi* refers to the letter H, short for *hentai* [変態, "pervert"] but usually spoken jocularly so that the nuance is closer to "horny.")

Tellingly, the want ad cited above was sandwiched between other ads offering *terehon supiido kyasshu* (テレホンスピードキャッシュ, quick cash from loan sharks) and *ekusutashii ittaikan daiaru* (エクスタシー一体感ダイアル, "total body ecstasy dial," a series of pornographic tapes for feminine delectation).

The ad stipulates that applicants be 18-30. Experience is not a prerequisite: *Mikeikensha no kata mo josei staffu ga shinsetsu shidō itashimasu* ("Female staff will instruct the inexperienced in a kindly manner"), and the successful applicant can start right away, with earnings sent to an account of her choosing.

William Marsh *(marshbil@gol.com) is a freelance writer based in Tokyo.*

vocabulary summary

From *Kaji Ryūsuke no Gi*, p.17

是非	*zehi*	by all means
説得する	*settoku suru*	persuade
いきなり	*ikinari*	suddenly/abruptly
不意打ち	*fuiuchi*	surprise attack
選挙	*senkyo*	election
立候補する	*rikkōho suru*	stand as a candidate (*v.*)
維持する	*iji suru*	maintain
地盤	*jiban*	constituency
崩壊する	*hōkai suru*	collapse (*v.*)
政治	*seiji*	politics
向いている	*muite iru*	suit/be suited [to/for]
職業	*shokugyō*	occupation
合う	*au*	fit/suit (*v.*)
疑問	*gimon*	doubt (*n.*)
内閣	*naikaku*	cabinet/government
状況	*jyōkyō*	circumstances
解散	*kaisan*	dissolution
にらむ	*niramu*	stare/fix one's eyes [on]
準備	*junbi*	preparations
勝手な	*katte na*	selfish
願い	*negai*	request (*n.*)
辞表	*jihyō*	resignation
提出する	*teishutsu suru*	submit/present (*v.*)
出馬	*shutsuba*	candidacy
挨拶	*aisatsu*	announcement
態勢	*taisei*	readiness
整える	*totonoeru*	arrange/establish
始めて	*hajimete*	for the first time
内容	*naiyō*	contents
発足	*hossoku*	inauguration
指示する	*shiji suru*	instruct
追伸	*tsuishin*	postscript
次男	*jinan*	second son
長男	*chonan*	first son
ずっと	*zutto*	much more
おかしい	*okashii*	odd
秀才	*shūsai*	bright/talented person
一方	*ippō*	on the other hand
成績	*seiseki*	grades
不思議な	*fushigi na*	marvelous/amazing
官僚	*kanryō*	bureaucrat
断然	*danzen*	by far/decidedly
合理的	*gōri-teki*	rational/pragmatic
要素	*yōso*	elements/traits
すでに	*sude-ni*	already
決断	*ketsudan*	decision
遺志	*ishi*	dying wish
継ぐ	*tsugu*	carry on/follow
即断する	*sokudan suru*	immediately decide
老婆心	*rōbashin*	excessive solicitude
衆議院	*shugiin*	House of Representatives
会館	*kaikan*	hall/building
案外	*angai*	unexpectedly
すんなりと	*sunnari to*	smoothly/easily
渡す	*watasu*	hand over/give over
簡単に	*kantan ni*	easily
発言	*hatsugen*	statement
ゴロツキ	*gorotsuki*	racketeer/extortionist
マスコミ	*masukomi*	mass media
流す	*nagasu*	leak (*v.*)
押さえる	*osaeru*	take control/possession of
制す	*seisu*	control (*v.*)
派閥	*habatsu*	faction

From *Selected Works of Ishii Hisaichi*, p. 38

ずいぶん	*zuibun*	considerably
目立つ	*medatsu*	stand out
忍び	*shinobi*	undercover action
心理	*shinri*	psychology
敵	*teki*	enemy
置く	*oku*	set/leave in a place
傷	*kizu*	wound (*n.*)

From *Obatarian*, p. 42

種類	*shurui*	kind/type
残り	*nokori*	remainder
夫婦	*fūfu*	husband & wife
女房	*nyōbō*	wife
とんちんかんな	*tonchinkan na*	absurd/incongruous
ゴミ箱	*gomibako*	garbage bin
捨てる	*suteru*	discard (*v.*)
野菜	*yasai*	vegetables
いため	*itame*	stir-fry (*n.*)
団地	*danchi*	housing complex
台所	*daidokoro*	kitchen
せまい	*semai*	small/cramped
改造する	*kaizō suru*	remodel

From *Kekkon Shiyō Yo*, p.65

刺激的	*shigeki-teki*	stimulating/arousing
夏	*natsu*	summer
嫌い	*kirai*	dislike
スイカ	*suika*	watermelon
顔	*kao*	face
変だ	*hen da*	is strange
ほとんど	*hotondo*	almost all
写真	*shashin*	photograph (*n.*)
ろくな	*roku na*	satisfactory
頼む	*tanomu*	request (*v.*)
ちゃんとした	*chanto shita*	proper/successful
やっぱり	*yappari*	after all/in the end
しかるべき	*shikarubeki*	suitable/proper
場所	*basho*	place
撮る	*toru*	take [a picture]
引退する	*intai suru*	retire from
遠征	*ensei*	expeditions/tours
抱く	*daku*	embrace/make love
別に	*betsu ni*	[not] particularly

From *Take'emon-ke no Hitobito*, p. 84

まず	*mazu*	first of all
すばらしい	*subarashii*	wonderful
理解できる	*rikai dekiru*	can understand
運動する	*undō suru*	exercise (*v.*)
ホッケー	*hokkē*	hockey
ピンポン	*pinpon*	Ping Pong

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story*

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20-year-old Japanese female seeks pen pals from all over the world. Loves art, music, sports, and world history. Please write: Emi Murakami, 853 Gokurakuji, Shiida-machi, Chikujō-gun, Fukuoka 829-03, Japan

Japanese female, 23, seeks pen pals from any country for friendship. Love music, movies and studying language. Please write Tamaki Kawamoto, 1-7-4-308 Haginaka, Ota-ku, Tokyo 144, Japan.

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Happily married Japanese in my 30s. I majored in English at college 15 years ago and am still learning. I know what it's like to learn a foreign language . . . lots of patience, you know. Am interested in friends who are studying Japanese. Hiromi Koh, 107 Spottiswoode Park Road, #09-118 Spottiswoode Park, Singapore 080107.

Want to correspond with anyone about manga artists Tanazora Masaru and Nakajima Fujio. Henry Honken 226 Gessel Ave., Rice Lake, WI 54868.

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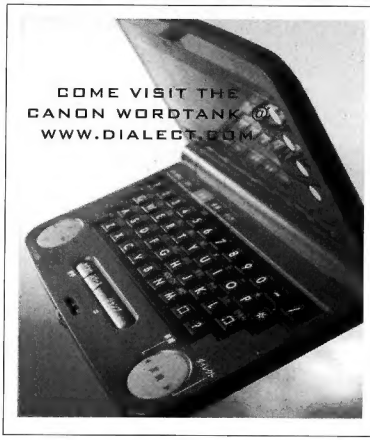

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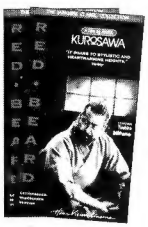

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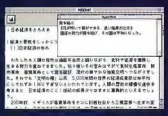

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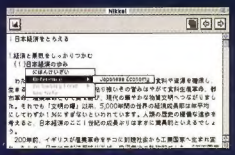

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At Toyota, we believe that "transferring technology" means more than just sharing our way of doing things. It means building relationships with people—people like Suntarn Chantrawatanakul and his 42 fellow transferees from countries around the globe. Making a long-term investment in their future, and in the communities where they live and work, wherever in the world they may be.

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